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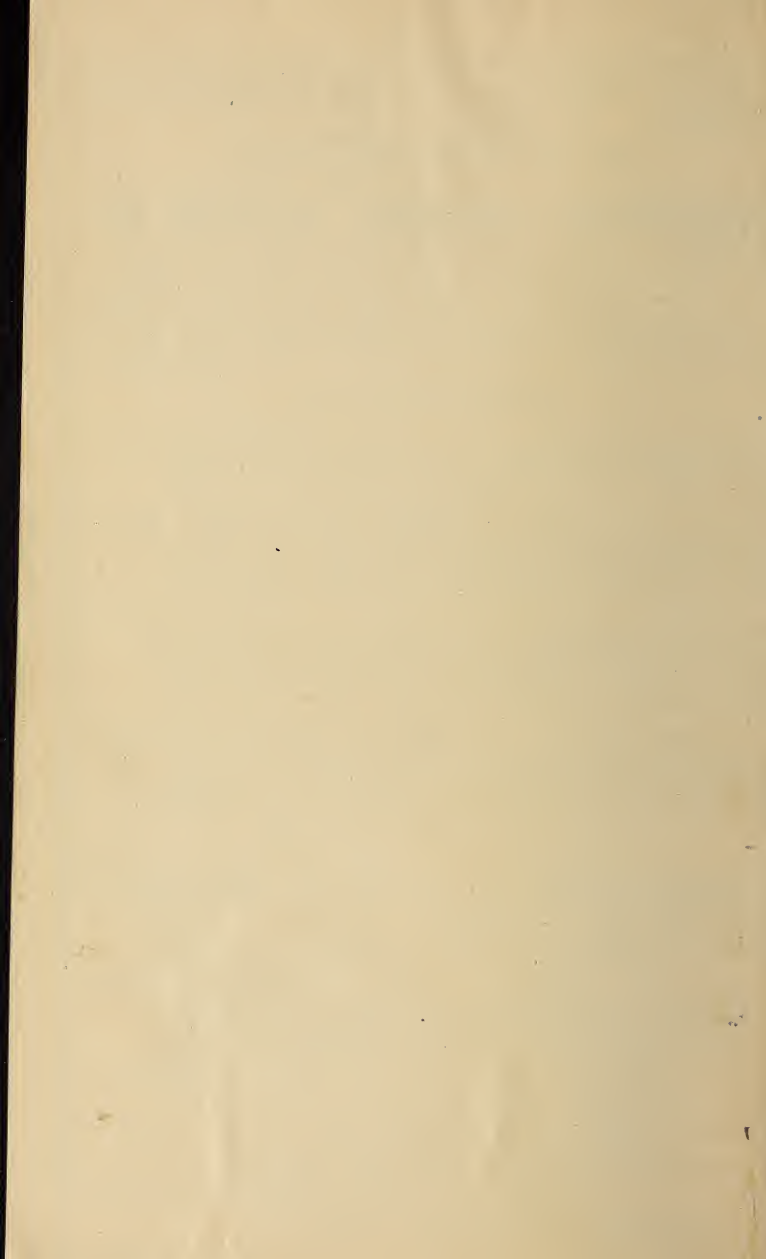
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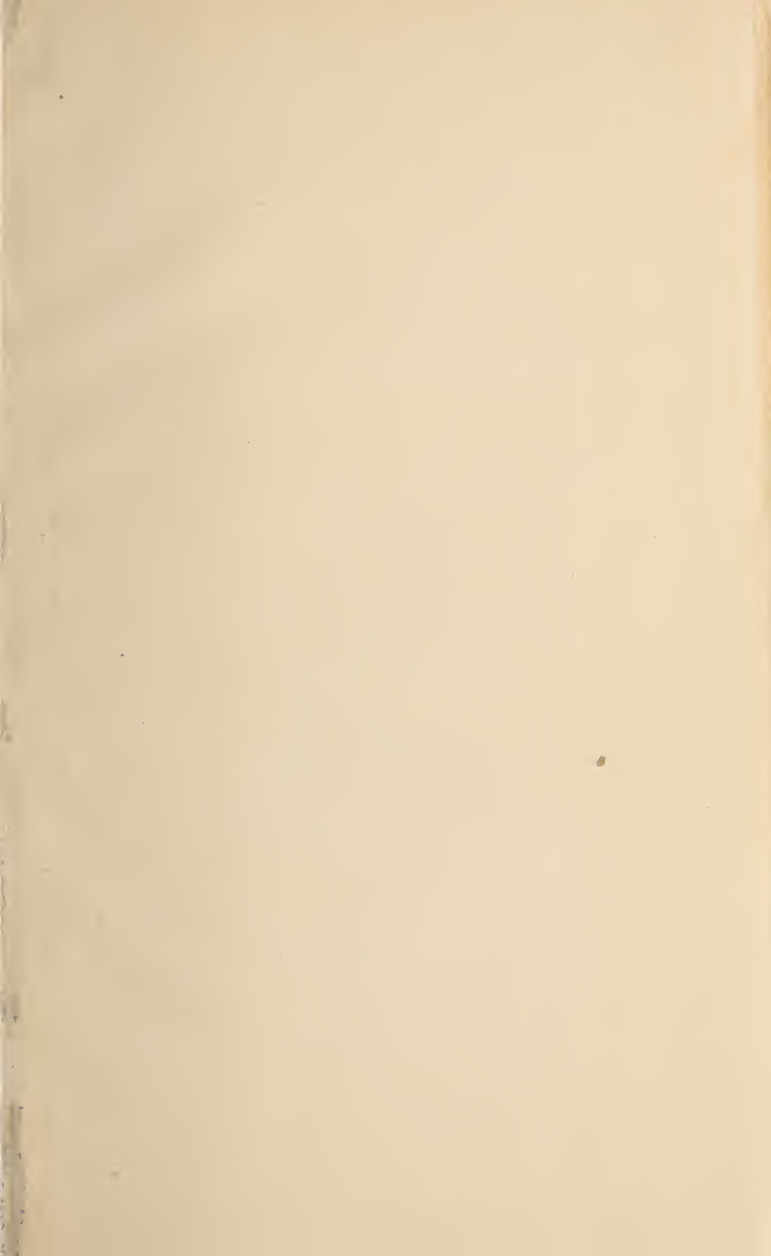
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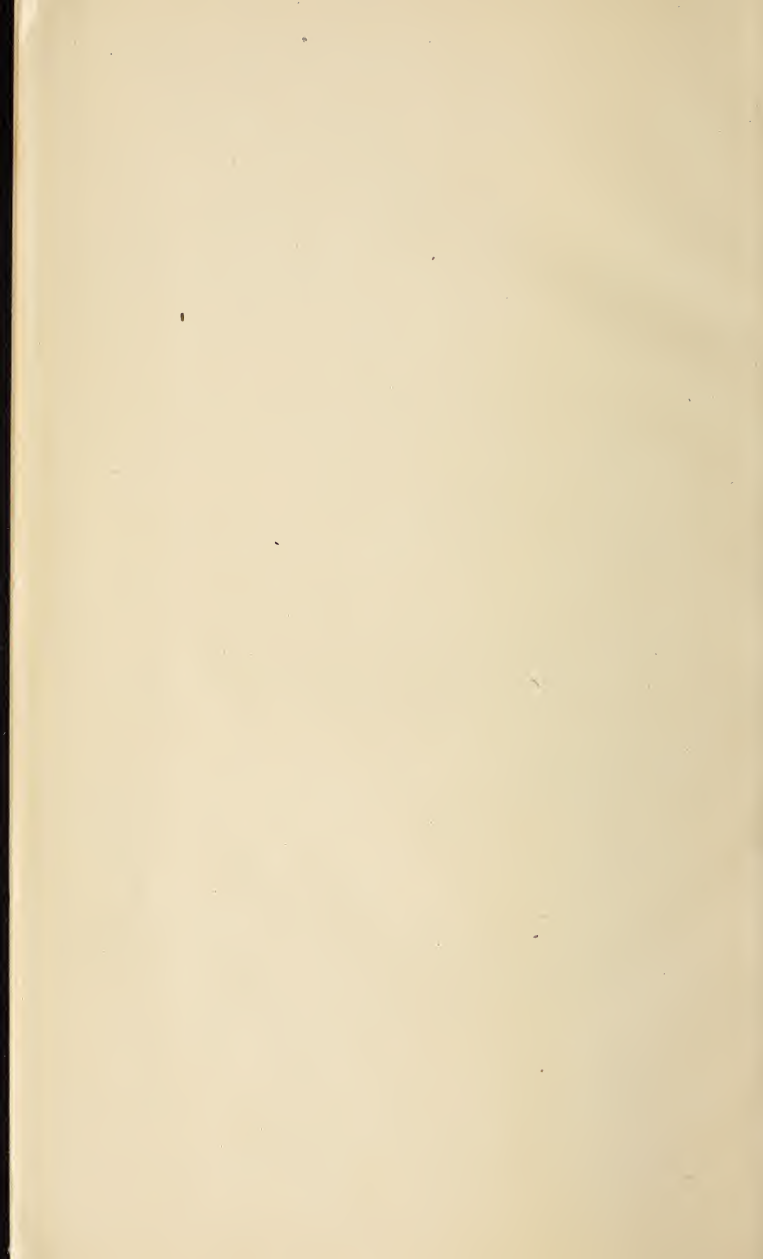
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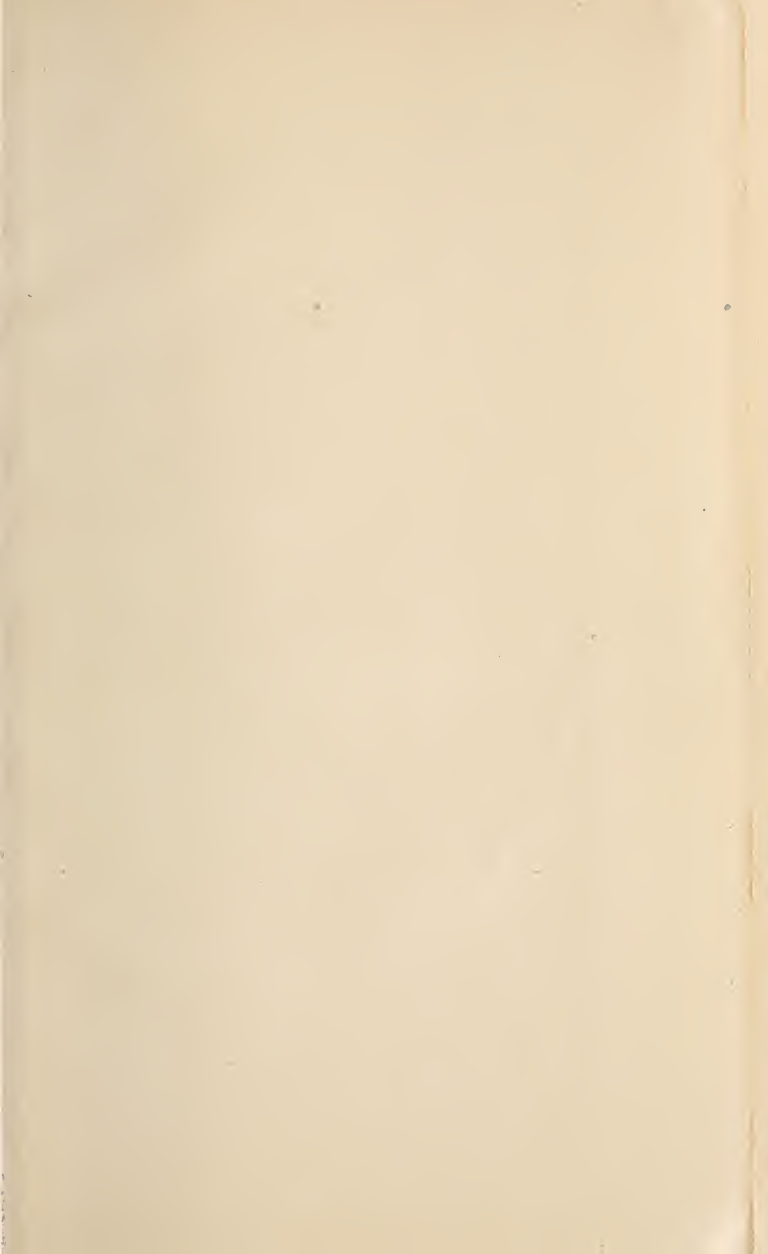
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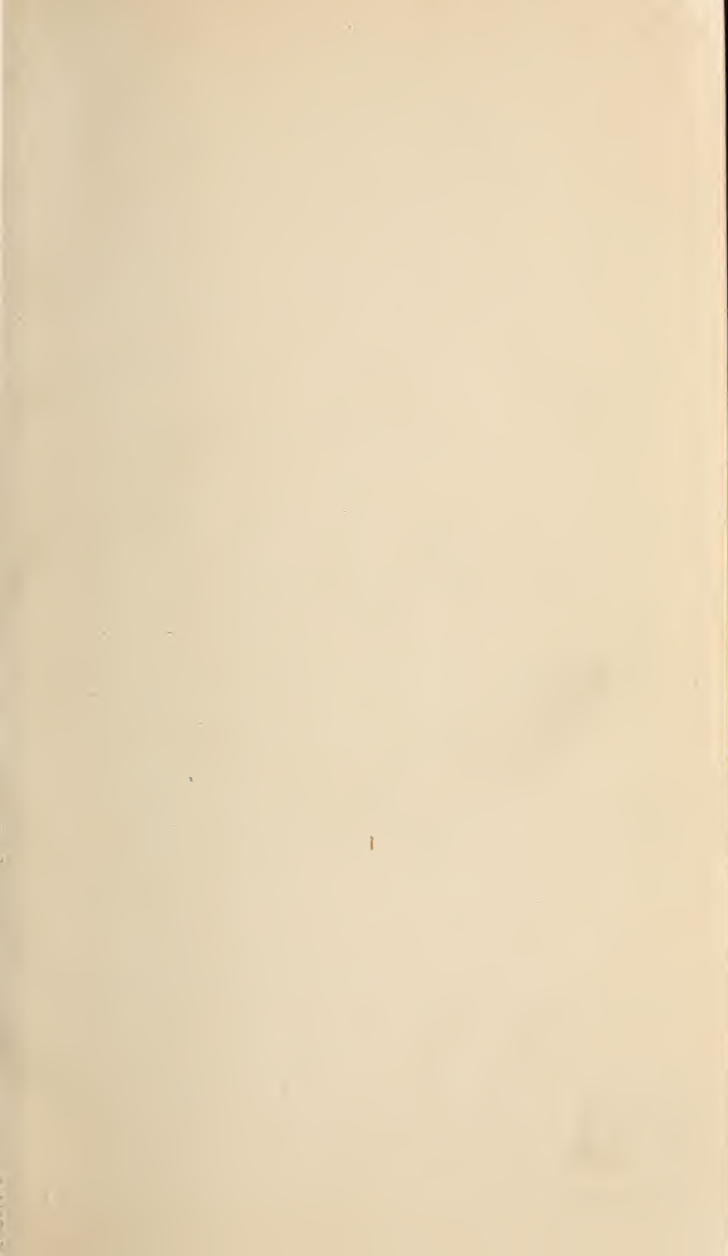
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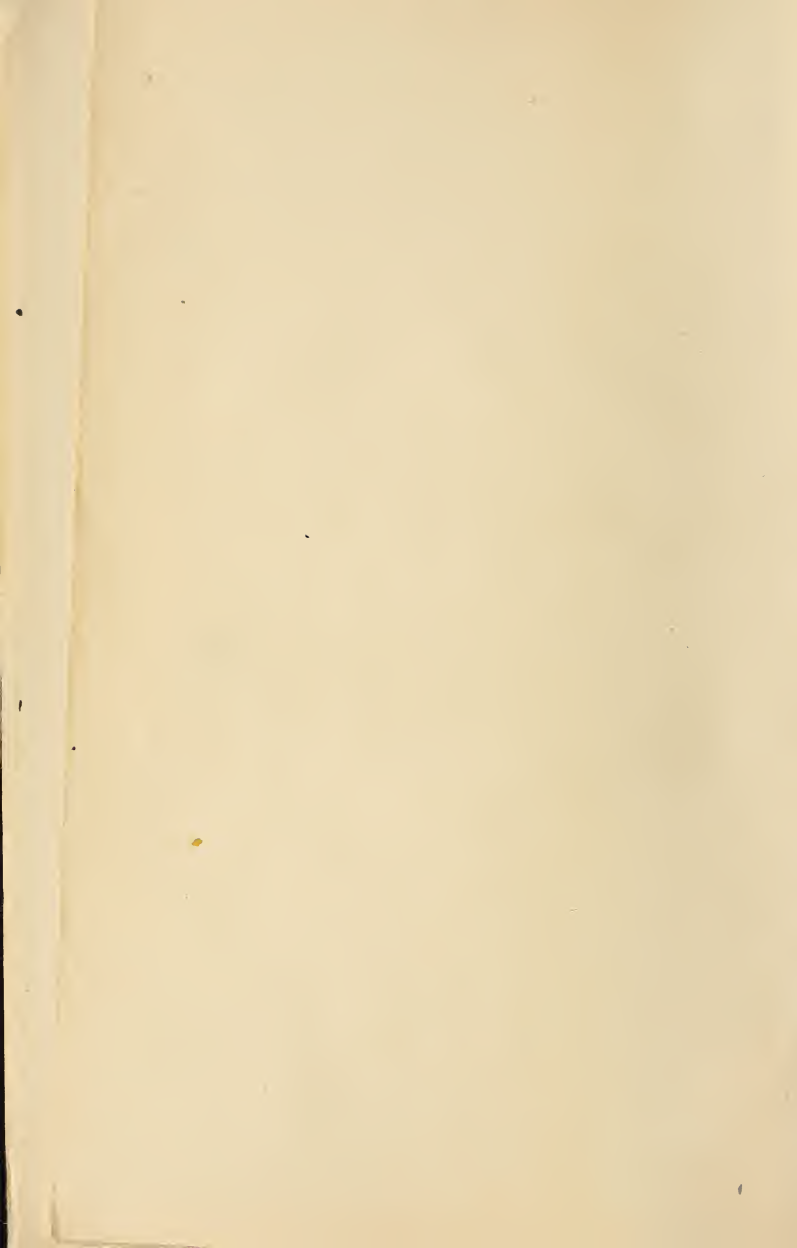
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CHESS MANUAL.

CONTAINING FULL INSTRUCTIONS FOR YOUNG PLAYERS,

By AN OLD CHESS PLAYER.

• [Charles H. Stanley]

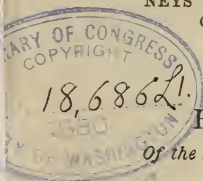
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THE NEW RULES OF THE GAME.

ADOPTED BY THE AMERICAN CHESS ASSOCIATION IN 1880.

TOGETHER WITH

AN ACCOUNT OF THE AMERICAN CHESS CONGRESSES HELD
SINCE 1857, AND THE RECORDS OF THE CHESS TOUR-
NEYS OF 1880. WITH A CHOICE SELECTION
OF END GAMES, PROBLEMS, ETC.



EDITED BY

HENRY CHADWICK,

Of the Editorial Staff of the New York Clipper.

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AMERICAN CHESS MANUAL.

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PREFACE.

IN adding a Chess Manual to the series of DE WITT'S HAND BOOKS OF GAMES the publishers have endeavored to occupy a space in current chess literature which has been too long vacant ; and that is, to present a work on Chess which would at once be readably interesting and specially instructive to young chess players, while at the same time its low price would place it within the reach of all. The primary fault of the Chess Manuals hitherto published, has been that they have either been written too much on " the scientific plan," if we may so express it, or, in going to the other extreme, have been made so simple in their wording as to be devoid of interest to the more intelligent class of readers. The happy medium has been the one thing sought for by the editor of this Manual. In doing this he has endeavored to combine instructive and interesting reading, and added such information in regard to the prominent events of the American chess world as would be appropriate for a Manual of the game.

In the first part of the Manual will be found a guide to young beginners in the game, from the pen of Mr. Charles H. Stanley, taken from a work on chess, published by Mr. De Witt some twenty years ago. These chapters cannot well be improved upon, and as they were written when that chess veteran was in his prime we present them unchanged.

INTRODUCTION.

NEARLY all the books of instruction in Chess are written as if the authors regarded the game in the light of a mathematical study, rather than as a mental recreation. One effect of this has been to frighten young chess students, at the very outset, with the idea of the amount of really laborious work they will have to be subjected to before they can become adepts in the game. Another feature of these books is the too great prominence given to the study of the various chess openings, just as if a thorough knowledge of these would alone make a chess player. Besides this feature there is still another, viz., that of giving so much space to the records of games played by noted chess masters. The study of chess openings and the playing over of noted games contested by great players are well enough in their way ; but the utmost familiarity with the best openings extant, or with the style of play in vogue with the great masters, will not make a chess player, unless the mental ability and the aptitude to excel in the game are there to give the book knowledge its due effect. All such aids to chess knowledge are, in a measure, like the use of corks and floats in learning to swim, they merely assist one to familiarize himself with certain

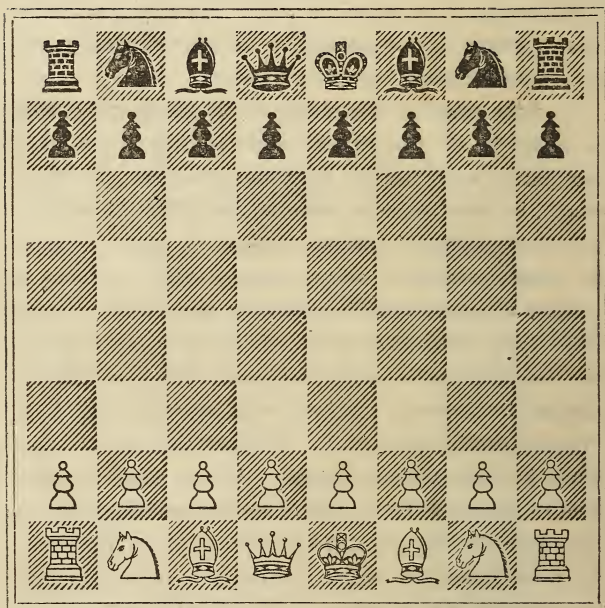
movements prior to his depending entirely upon his own resources. Your "book player" goes on swimmingly while he is in the shallow water of his familiarity with the openings; but the moment he ventures out of depth, and has to depend upon his own mental powers in the game, if he lacks the nerve, the courage, or the strategic skill to outmanœuvre his wily adversary, all his "book learning" goes for naught.

To fully attain a knowledge of Chess with a desire to excel in it, the student must acquire a practical familiarity with the art of Chess analysis; in other words, he must learn to calculate the effect of various moves on the board without moving the pieces, just as he would proceed to solve a chess problem from a printed diagram, viz., by mentally moving the pieces from one position to another and retaining in the memory the new position of each piece. This is a primary element in the study of Chess, without which but little progress can be made in it. Without that, mere book study is comparatively useless. It is to assist the student in acquiring this habit of mental analysis that we have introduced a series of chess problems in this work, for there is nothing better calculated to assist a learner than the study of problems, especially those not exceeding three or four moves.

DIAGRAM I.

THE CHESS BOARD.

BLACK.



WHITE.

Arrangement of the Pieces preliminary to Play.

THE

CHESS PLAYER'S INSTRUCTOR;

OR,

GUIDE TO BEGINNERS.

CHAPTER I.

ARRANGEMENT OF THE BOARD AND DESIGNATIONS OF THE PIECES.

THE game of CHESS is a contest between two players or parties, and, when played on even terms, each party is provided with sixteen pieces, arranged in a corresponding manner, on a board divided into sixty-four squares, the latter being alternately white and black.

Diagram No. I., on the opposite page, forms a correct representation of the chess-board, with the opposing forces, Black and White, drawn up in due form for the commencement of play.

Each party, it will be observed, has there one
 King  one Queen  two Rooks or Castles 
 two Bishops  two Knights  and eight Pawns 

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It will also be observed that the board is so placed that each player has a white corner square at his right hand side.

The King and Queen, you will perceive (I think it well to address you in the second person), occupy the two centre squares, the latter being placed on a square of similar color to her own; the King, consequently, on one of an opposite color. Adjoining the two centre squares, on either side, is placed a Bishop—denominated, severally, the *King's* Bishop, and *Queen's* Bishop; their respective titles being awarded to them from their proximity to either King or Queen, as the case may be.

The King's Knight and Queen's Knight are next in order for consideration; and the position assigned to each is on the next and outer side of the King's and Queen's Bishops.

On each of the two corner squares, to your right and left hand, stands a piece called a "Rook," or Castle; being distinguished from one another in like manner with the Bishop and Knight, as the King's and Queen's Rook.

If I have made myself sufficiently intelligible, you will be now thoroughly acquainted with the designations and appearance of the eight pieces which compose your rear rank. That in front consists of eight pieces, of a construction precisely similar to one another. They are called *Pawns*; and are distinguished by the more definite titles of King's Pawn, Queen's Pawn, Rook's Pawn, etc., which titles are conferred on each, according to the denomination of the piece in front of which it may be placed.

CHAPTER II.

THE CAPACITIES AND MOVEMENTS OF THE PIECES.

The King.

THE laws governing the King's movements are more simple than those applicable to any other piece. He can move out one *step*, or square, at a time, in any direction—either forward, backward, or diagonally. Thus, if so placed as to have full scope for the exercise of his powers, he will have a choice of moving to either of the eight squares which encircle that whereon he may be situated.

The Queen.

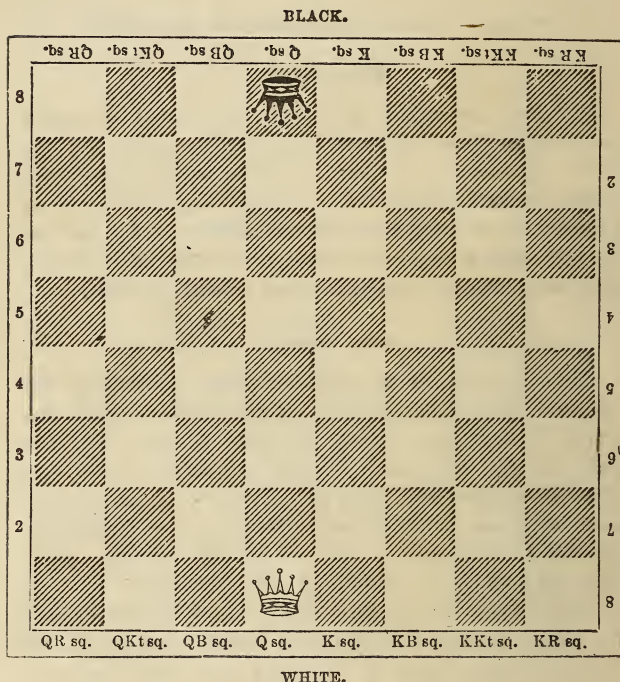
The narrow limits to which the King's movements are confined, may be looked upon as the basis on which are founded the Queen's vastly increased powers. For not only can she move to any square accessible to him, but likewise is she endowed with the privilege of extending any such movement, in a rectilinear direction—whether forward, backward, or diagonally—to any extent, at will; being bounded only by the confines of the chess-board.

When placed in the centre of the board, the Queen may be said to *command* twenty-seven squares; but as situated on the commencement of a game, and on the removal of the other pieces from the board, she has the choice of twenty-one squares, from which to select her move. In order to familiarize you with certain technical expressions in general use among Chess players, and to explain more clearly to you the Queen's powers, I will now call your

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attention to Diagram II., and thence proceed to describe each square to which, from her own, she may be lawfully moved.

DIAGRAM II.



You will observe that, in this diagram, each square on the first *rank*, on either side, is characterized as King's, Queen's, K's Bishop's, Q's Bishop's, King's and Queen's Knight's, or King's and Queen's Rook's square. The pieces

named being represented by their initials, and in the Knight's case by an additional "t," to distinguish him from the King. Each of the seven squares in front of either piece, is respectively called K's, Q's, B's, K's, or R's 2d, 3d, 4th, 5th, 6th, 7th, or 8th square; and the entire eight squares compose what is termed the King's, or other pieces' file. (See DIAGRAM II.)

In this position, either white or black Queen may be played to either of the remaining seven open squares in the first rank, namely: to King's square, King's Bishop's square, King's Knight's square, King's Rook's square, on the King's side, and to Queen's Bishop's, Queen's Knight's, and Queen's Rook's square on her own side of the board.

Secondly, she has the option of moving to either of the remaining seven squares on her own file; and in the present instance, of taking adverse Queen at her own eighth square.

Thirdly, she may be moved *diagonally*, as follows, namely: To QB 2, QK^t 3, and QR 4; also to K 2, KB 3, KK^t 4, and KR 5th square—numbering in all twenty-one squares, as already stated.

The Bishop.

The diagonal movements of the Queen, as above described, appertain likewise to the Bishop; and being diagonal only, it necessarily follows that the Bishop will throughout adhere to the same colored square as that on which he was first stationed.

The Bishop, whether King's or Queen's, when placed upon his own square, has the command of, or capacity of moving to, but seven other squares; when, however, in the centre of the board, he will be found to have a choice of thirteen separate moves.

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The Knight.

The eccentricities of the Knight's moves render them somewhat more difficult, both of description and understanding, than those of his fellow chessmen. He cannot move to either of the eight squares contiguous to that on which he may be located; but may be played to any one of an opposite color among the sixteen squares which surround such squares. When placed, therefore, alone, on his own square, you will find that he has the command of but three squares; in a more favorable position, however, that number may be extended to eight.

A marked peculiarity attaching itself to the Knight's capacities, is that, with which he is endowed, of leaping over any other piece, whether friend or enemy, which may chance to intervene between himself and the square to which he may desire to move.

The characteristics of the Knight's move will be better understood by reference to Diagram III. (*See DIAGRAM III.*)

The Rook.

The Rook's move is invariably in a straight line, and parallel with either one side or the other of the board. Thus, if either Rook be placed alone, on its own square, it may be moved to any square on its own rank, or on its own file, namely: To either of the K's or B's; or to K's Q's, or other Rook's square; also to its own second, third, fourth, fifth, sixth, seventh or eighth square—numbering in all fourteen. And place it where you will, you will still find that its capacities are limited to, and cannot be reduced below that standard.

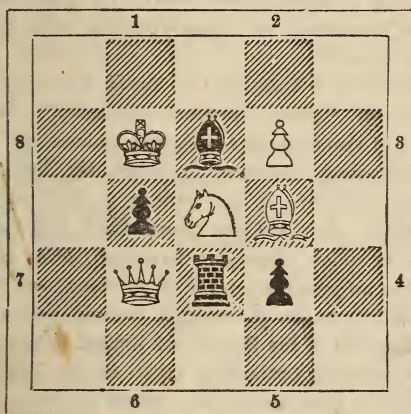
The Pawn.

The movements of the Pawn (with the exception of cases wherein he makes captures, and which will be treated

of in a subsequent chapter) are always in a straight line, and forward only; having no power of retrograde action. On the first move of a Pawn, he can advance either one or two squares at will: but, after the first move, he is limited to a single step or square.

Prior to taking leave, for the present, of the Pawn and its peculiarities, I may as well here state that the term "piece," of which I have already made frequent use, is not generally applied to the Pawn. On describing, therefore, the extent of your forces, on beginning a game, you would not say that you had sixteen pieces, but eight pieces and eight Pawns.

DIAGRAM III.



The Knight can move to either square numbered from 1 to 8.

CHAPTER III.

LIABILITIES OF PIECES AND PAWNS TO BE TAKEN, AND
METHOD OF EFFECTING CAPTURES.

FROM the otherwise universal liability of both piece and Pawn to capture, the King alone is an exception. In all other cases, where *pieces*, properly so called, are concerned, they have the power of taking any adverse piece or Pawn which may be situated on a square to which the first named could lawfully be moved—supposing it to be unoccupied.

On effecting a capture, you remove the piece or Pawn taken, from the board, and place your own man upon the square thus vacated.

You will observe that, in the above remarks, I have spoken only of “pieces, properly so called,” and will remember that the *Pawn* is not therein included.

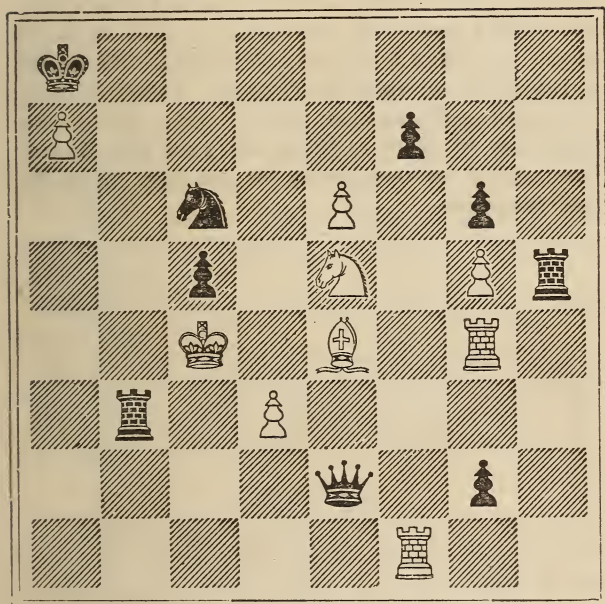
One of the many instances in which the Pawn differs widely from his fellows is the manner in which he *attacks* his adversaries. Unlike those pieces which make captures on squares to which alone they have the power to move, the Pawn has no power whatever of so doing; on the contrary, while his march is straight forward, his attack is *diagonal*, like that of the Bishop, but limited to two squares.

Another peculiarity attaching itself to the Pawn, is the power which it possesses, under certain circumstances, of taking an adverse Pawn *en passant*, as it is usually called, and which is done as follows: Should your adversary have a Pawn, which has advanced to the fifth square of either file, and you having a Pawn, unmoved, on a file next adjoining, should push your own Pawn two squares, your opponent, if

he pleases, may take the advanced Pawn in the same manner as he might have done, had you moved it but one square—namely, by removing your Pawn from the board, and placing his on that square which yours had jumped over.

DIAGRAM IV.

BLACK.



WHITE.

This principle, as also the attacking powers of the chess-men, will be more clearly understood on reference to Diagram IV., with the explanatory remarks subjoined.

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In the above position Black's Pawn, at his QB 4 sq., is attacked by, or *en prise*, as it is generally termed, of White's King. Black's Pawn, at his K' 7, is *en prise* of White's Rook. His Knight and two Pawns are *en prise* of White's Bishop. Two of his Pawns, and his Knight, are *en prise* of White's Knight, and one Pawn, and one Rook, *en prise* of White's King. One White Pawn is *en prise* of Black Pawn, at KB 2. White's Pawn, at R 7, is *en prise* of Black's King. Both Rooks, one Pawn, and Bishop, *en prise* of Black's Queen. One Pawn is *en prise* of each Rook. His Knight, and one Pawn, *en prise* of Black's Knight. And should Black, having the move, advance Bishop's Pawn two squares, White has the option of taking said Pawn with Knight's Pawn, and, in that case, placing his own Pawn on his Bishop's 6th square.

CHAPTER IV.

HOW THE GAME OF CHESS IS WON AND LOST.

THE privilege accorded to the King, of freedom from capture, you will shortly find to be far more apparent than real. It is quite true that your King cannot be taken; and for this simple reason: You are, under no circumstances whatever, permitted to leave him *en prise*. Consequently, when attacked, it is incumbent upon your adversary to warn you of the King's danger, by saying "check," when your course is as follows:

In the first place to move your King out of *check*; that is to say, to some square not commanded by an adverse piece or Pawn.

Secondly, you may, if practicable, capture the checking piece or Pawn.

Thirdly, if the position will permit, you may interpose one of your own men between your King and the piece by which he is menaced. This last means, of course, is not practicable when such may be either Pawn or Knight.

Checkmate.

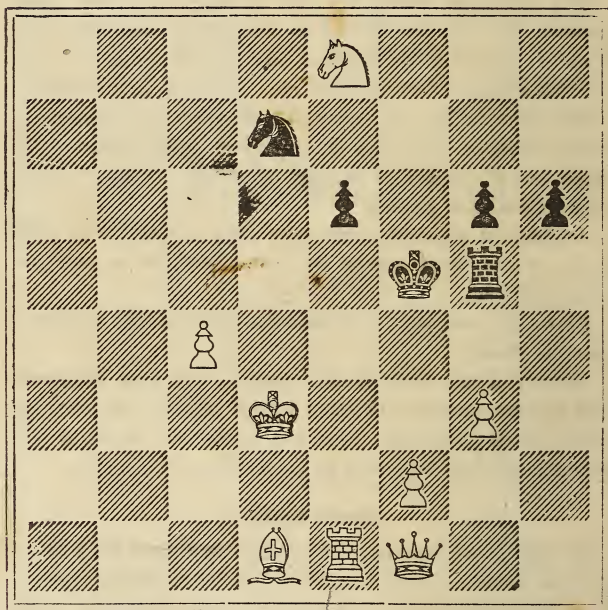
In default of your capability to protect your King from further menace, by either of the methods above named, you will perceive that you can no longer preserve your King from capture; that is, supposing that from such a process he were not technically held inviolate; you are then said to be checkmated, and your game is lost. Perhaps, considering the importance of the case in point, it would be well to call your attention to Diagram V., wherein I pro-

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pose to exhibit to you the several methods by which check-mate may be averted or postponed, and the means by which it is ultimately effected. (See DIAGRAM V.)

DIAGRAM V.

BLACK.



WHITE.

In the above position we will suppose that Black, having to move, plays K^t to K 4, check. White replies, R takes K^t, check. Black having no other means of relieving his King from attack, it is compulsory upon him to take white Rook.

White next plays P to KB 4, check, when King is necessitated to move to his Bishop's fourth square. White next checks with Queen, at his Rook's third, when Rook must interpose at his Knight's fifth square; whereupon White takes Rook with Queen or Bishop, giving checkmate.

Castling the King.

Castling the King is a combined movement of King and Rook (or Castle), and can be made only when neither of these pieces has been moved and no piece intervenes between their respective positions. Provided, also, that the King be not in check at the time of castling; and that no square, over which the King may have to pass, be commanded by an adverse piece or Pawn.

Your King may then castle in the manner following:

On castling with King's Rook, you move King to his Knight's square, and Rook to King's Bishop's square.

To castle with Queen's Rook, you move King to Queen's Bishop's square, and Rook to Queen's square. That is to say, in each case you move your King two squares toward the Rook with which you propose to castle, and place Rook on that square over the King may pass.

Queening a Pawn.

The Pawn, as we have already seen, having no retreating power, it is obvious that, on arriving at the opposite extremity of the board, whence he started, should his capacities continue as formerly he would remain but as an encumbrance upon the chess-board. To provide against such an anomalous contingency, it is permitted, on such occasions, to exchange him for any piece—the King, of course, excepted—which his lucky owner may desire, no matter whether or no his full compliment of pieces yet remains upon the board. It follows, consequently that a

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player may have, at the same time, two or more Queens, three or more Rooks, Bishops, or Knights—according to the number of Pawns which he may succeed in *convoying* to the last rank of the board.

CHAPTER V.

DRAWN GAMES.

FROM the nature of the game of chess, and more particularly in consequence of the means by which it is gained or lost, it will be readily understood that, between players who are tolerably well matched, a large number of undecided, or *drawn games*, are likely to occur. The principal of these may be divided into three classes.

In the first place, wherein neither party possess a sufficient force to give *checkmate*.

Secondly, whenever a player, having it in his power to give perpetual check to adverse King, may consider it to his advantage so to do. This means, as also that to which we shall next refer, is not unfrequently found available by players, for the purpose of *drawing* games, which would otherwise be irretrievably lost.

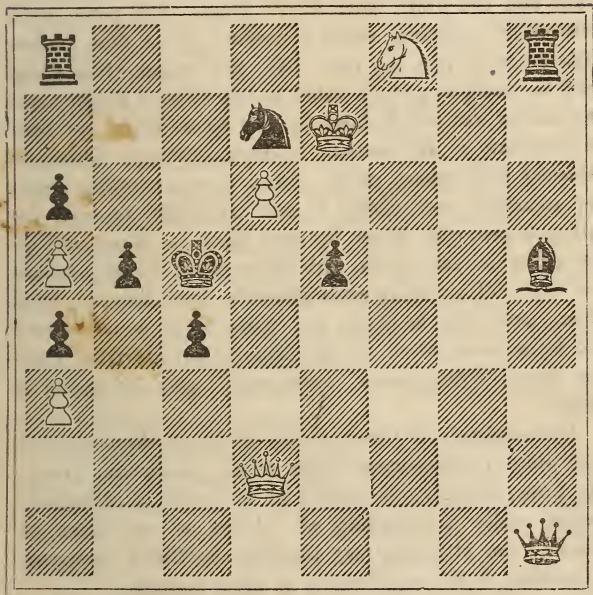
Thirdly, the game may be likewise drawn by *stalemate*—which latter is a position wherein a player, whose turn it is to move, and whose King be not in check, has no legal move at his command. Under such circumstances the King is said to be *stalemated*, and the game is drawn. Our next diagram will serve to illustrate both perpetual check and stalemate. (*See* DIAGRAM VI.)

In the given position, we will presume that White has the move. It is pretty obvious, from his inferiority in force,

that his chance of winning the game would be slim in the extreme. If, therefore, he can insure a *draw*, it is of course his best policy so to do.

DIAGRAM VI.

BLACK.



WHITE.

White having to play draws the game.

This he may effect as follows: He first plays K^t to K 6, check. Black, having no other move, must now play his King to Bishop's third square. White next checks with

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Knight at Queen's eighth square; whereupon black has a choice of three moves—namely, to retire his King to Bishop's fourth square, which he has just left, or to take White's Knight with either of his Rooks. Should he move his King, however, White would reiterate his check with Knight at K's 6th, and continue to ring the changes on that and the other move above given. The game could obviously, therefore, result in nothing but a draw, unless Black should vary his play. His only means of so doing will be found, as already stated, to take White's Knight; and no matter with which Rook he may do so, White can force a stalemate in the manner following, namely: Queen to Queen's fifth square, check. Black having no other means of escaping from check, is now compelled to take the white Queen, with either his own Queen or King, and on so doing he commands, with either piece, the only square to which White's King could otherwise have moved. Thus then, not being in check, and there being on the board no legal move, either for his King or any surviving piece or Pawn, White claims "stalemate," and the game is drawn.

Independently of those already described, there are various other circumstances under which games are drawn. As these, however, are treated of at length in subsequent pages, under the heading of "LAWS OF THE GAME OF CHESS," our attention may be more profitably employed, at present, in the consideration of other matters.

CHAPTER VI.

RELATIVE VALUE OF THE PIECES.

AN attempt to estimate, with anything like precision, the relative value of the chessmen, would, of course, be a hopeless task; as the value of each piece and pawn, whether considered relatively or otherwise, is constantly changing with, and dependent greatly upon the ever varying positions in which each may have its place. Thus, although the Queen, under usual circumstances, may be said to be three times or more the value of the Knight, yet it will frequently happen, in the course of play, that a position will arise wherein a Queen would be literally worthless, and the peculiar characteristics of the Knight's powers would at once succeed in winning the game.

The QUEEN, under ordinary circumstances, is calculated to be worth two Rooks and a Pawn.

The ROOK to be equal to that of a Bishop and two Pawns, or a Knight and two Pawns.

The BISHOP to be about equal to three Pawns; but of all others, the relative value of Bishops and Pawns are dependent upon the the emergencies of particular positions. The former, on account of its adherence to one color throughout, and the latter from its power of *Queening*.

The KNIGHT, in ordinary cases, is estimated to be of a precisely similar value to that of a Bishop.

So far as the KING is concerned, were he not prohibited from exposing himself, like the other pieces, he would be of considerable value; and even situated as he is, can frequently be made of great use, more particularly towards the endings of games, wherein Pawns are principally concerned.

CHAPTER VII.

THE OPENING OF GAMES.

IF I have been favored with that attention from the learner, for which I would stipulate on his part, I think that he will find himself sufficiently at home with the principles of Chess to be now prepared to take one step further in advance, and consider with me a few preliminaries attending its practice.

If, therefore, we are both agreed, let us each take an imaginary seat at a *supposititious* board, and see what progress we can make towards playing a game at chess.

Exercise I.

Supposing that, for the sake of convenience during a few short exercises, we identify you throughout with the white men? Although, mark me, it is a very bad habit, but by no means a rare one, to acquire a predilection for either color. Let me see you now arrange your men in their proper places upon the board—white square to your right hand, you will remember—Rook in each corner. Next a Knight, then a Bishop—and you have just room for your King and Queen, the latter on her own colored square.

Now, having your eight Pawns set in front of your respective pieces, suppose you take the move, and play your King's Pawn to King's fourth square (1. P to K 4).

Either that, or P to Q 4, is almost universally adopted as first move: although it is hard to say but that some others might be about equally good. One main point, however, in opening a game, is certainly thereby attained—namely, that

of occupying as large a portion of the centre of the board with your Pawns and pieces as possible; and you will observe that the advance of these Pawns affords scope for the play of both Queen and Bishop.

For my first move I shall likewise play

(*Black*)—1. P to K 4.

For your second, acting upon the general principle of developing your forces, and bringing your pieces into play, it is likely that you have no better move than to bring out either King's Knight or King's Bishop—it being seldom good play, in the very early stages of the game, to place the Queen in front of your Pawns. You may as well play then, on this occasion,

(*White*)—2. KK^t to B 3.

Which move, you will observe, attacks my King's Pawn.

I shall now play.

(*Black*)—2. QK^t to B 3.

As, by so doing, I protect my Pawn from your attack, and at the same time bring my own piece into active play.

There are now at your disposal a great many moves, from which, with equal advantage, you may select; but you cannot greatly err in bringing out your King's Bishop; so let us say,

(*White*)—3. KB to QB 4.

Although my King's Bishop's Pawn is now attacked by, or *en prise* of your Bishop, yet, as it is already protected by my King, it is not necessary for me to play a defensive move. I shall therefore play as you do.

(*Black*)—3. KB to QB 4.

Should you now play either Q to KB 3, or Q to KR 5, you would threaten me with *Checkmate*, by taking KBP with

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Queen. As, however, in either case, such attack could be very easily frustrated, it would be premature, and, therefore, by no means to your advantage. You had better, therefore, adopt a steady course of play, say

(White)—4. P to Q 3.

At once opening a *diagonal* for Queen's Bishop, and fortifying the position of King's Pawn.

My next move shall be

(Black)—4. KK^t to B 3.

When you certainly can do no harm by *castling*, which can now be done with King's Rook. You will consequently play your King to his Knight's square, and your Rook to King's Bishop's square.

(White)—5. Castles (KR).

It would be, perhaps, unnecessarily tedious to continue this game in the clumsy style of notation with which it has been commenced. Let us, therefore, repeat the five opening moves, and proceed with it in a manner more generally adopted in recording chess games.

WHITE.

1. P to K 4.
2. KK^t to B 3.
3. KB to QB 4.
4. P to Q 3.
5. Castles (KR).
6. QB to K 3. (a)
7. QK^t to B 3.
8. QK^t to K 2. (c)
9. KB to QK^t 3.
10. QK^t to KK^t 3.
11. Q to K 2. (e)

BLACK.

- P to K 4.
- QK^t to B 3.
- KB to QB 4.
- KK^t to B 3.
- Castles.
- KB to QK^t 3. (b)
- P to Q 3.
- QB to K 3.
- QK^t to K 2.
- QK^t to KK^t 3. (d)
- P to QB 3.

WHITE.

12. QR to Q.
13. P to KR 3. (*f*)
14. QB to his sq.
15. KK^t to R 2.
16. QK^t to B 5. (*i*)
17. QRP takes B.
18. K^t takes K^t.
19. P to KB 4. (*k*)
20. P takes KP.
21. QB to K^t 5.
22. K^t to KK^t 4.
23. K^t takes B.
24. R to KB 5.
25. B takes K^t. (*m*)
26. QR to KB.
27. R takes P (at KB 3).
28. Q to KR 5. (*n*)
29. QR to B 4. (*o*)
30. QR to B 5.
31. Q to R 6. (*p*)
32. R to KR 5.

BLACK.

- P to Q 4.
- P to Q 5. (*g*)
- Q to K 2.
- QB takes B. (*h*)
- Q to Q 2.
- QK^t to K 2.
- Q takes K^t.
- B to QB 2.
- B takes P.
- QR to K. (*l*)
- Q to K 3.
- Q takes K^t.
- Q to K 3.
- P takes B.
- K to R.
- Q to K 2.
- K to K^t.
- Q to K 4.
- Q to QB 2.
- K to R. (*q*)

White wins. (*r*)

Notes to above Game.

- (a) Under ordinary circumstances it is not well to have two Pawns on the same file. At present, however, should I take your Bishop with mine, you would retake with Bishop's Pawn; and notwithstanding that you would have what is called a *double Pawn* on King's file, your position would be rather strengthened than otherwise.
- (b) The best move. Were you to take Bishop, I should retake with Rook's Pawn.

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- (c) This looks like retreating, but the intention is, subsequently, to bring the Knight round to KK^t 3, as the sequel will show; where it will be better posted, alike for defence and attack.
- (d) It will appear singular to you at first, to see that the position of each side should be precisely similar, after ten moves have been played. In openings of this description, however, such a circumstance is not unusual.
- (e) This move, independently of other advantages, will enable you to bring Queen's Rook into more active play.
- (f) Generally a good move in this style of game; and at present makes room for KK^t at R 2, enabling you also to advance KBP.
- (g) By no means a good move; as it *blocks up* my King's Bishop.
- (h) Also a bad move.
- (i) Thus gaining a move, by attacking my Queen and establishing your Knight in a very commanding position.
- (k) Your game is by far the best. Your King strongly defended, and pieces all in good play.
- (l) Again weakly played. My position would have been considerably relieved had I taken Knight, checking, and again checked with Queen.
- (m) My game is now hopeless against good play; in consequence, not only of the loss of a Pawn, but from the overwhelming attack which is now in your hands.
- (n) You have now three pieces bearing upon my King's Bishop's Pawn, which is a very vulnerable point in my game.
- (o) With the intention of checking with Rook at Knight's

fourth, or playing it to Rook's fourth, and threatening mate, on next move, with Queen.

- (p) Again threatening a mate, by checking, first with Rook, and checkmating with Queen.
- (q) R to K 4 would prolong the game somewhat, but the result would still be the same; as you could at once win Rook, by checking with Queen at Knight's fifth, etc.
- (r) Nothing can now prevent you from checkmating me by taking Rook's Pawn with Queen.



CHAPTER VIII.

EXERCISE II.

At the present period of our studies, and prior to the further consideration of the openings and ordinary conduct of games, it would, in all probability, afford you useful instruction to give me your attention while I point out to you the readiest means of winning in a few ordinary cases, wherein you may be left at the termination of games with the mating power.

In the first place, then, let us see how soon we can force a mate with King and Queen against King alone. Taking a chance position as illustrated in our next diagram. (*See DIAGRAM VII., on next page.*)

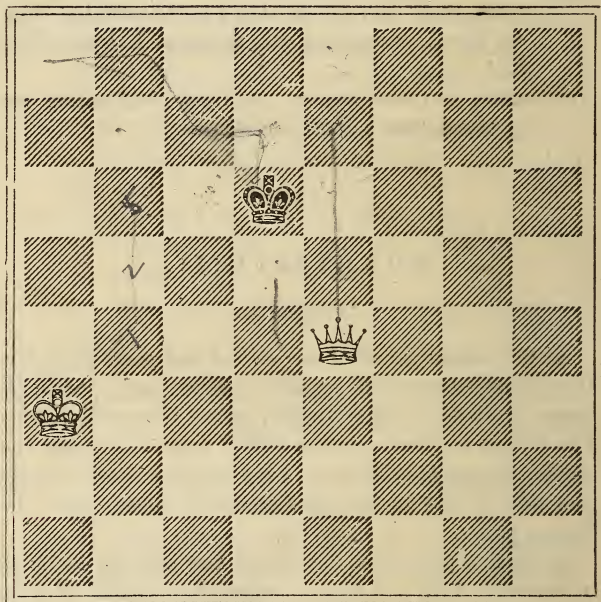
In this position, by proper treatment, it appears that you can force checkmate in six moves. And I desire to call your attention to the principle upon which it is effected. Although nothing is easier than to win with King and Queen against King alone, yet the mate can only be given

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when adverse King is on one of the outer ranks, or files, of the board. Your first business, therefore, in a case of

DIAGRAM VII.

BLACK.



WHITE.

this sort, is to force him into such position. As matters now stand you can do so as follows :

WHITE.

1. K to K^t 4.
2. K to K^t 5.

BLACK.

- K to Q 2.
- K to B 2.

WHITE.	BLACK.
3. Q to Q 5.	K to K ^t
4. Q to Q 7.	K to R.
5. K to K ^t 6.	K to K ^t .
6. Q checkmates, at K ^t 7, Q 8, or K 8.	

King and Rook against the King.

The method necessary to be adopted in order to checkmate with King and Rook, is, to a certain extent, similar to that used by King and Queen. It is almost as easy, but, in most positions, will require more moves.

Our next diagram (*see* No. VIII.) will show that while five moves are there requisite to checkmate with Rook, the same object could be readily effected by Queen in three.

WHITE.	BLACK.
1. R to QK ^t 6, check.	K to R 6.*
2 K to B 4.	K to R 7.†
3. K to B 3.	K to R 8.
4. K to B 2.	K to R 7.
5. R to R 6, checkmate.	

Let us now suppose that, in place of Rook, a Queen were substituted. You would then first check at QK^t 6, when, should Black still reply as above (and he has no better move), you play K to B 3, and mate next move at K^t 2 or K^t 4, as the case may be.

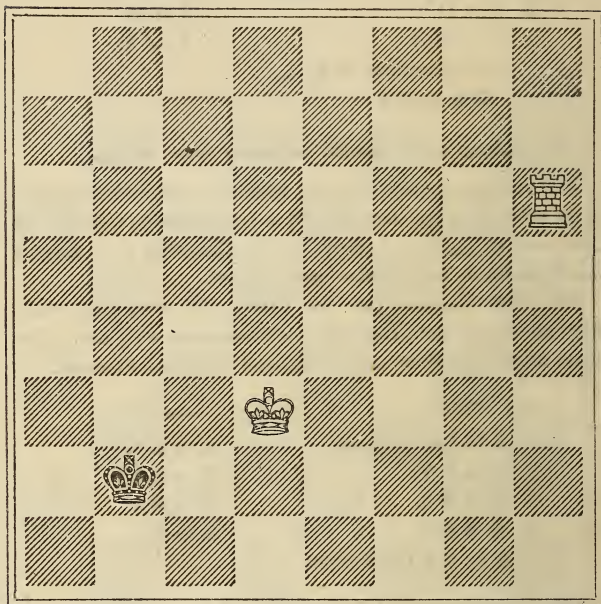
* If K to B 8, you play R to QKt 8; he must then go to Q 8, when you mate him at QKt square.

† Should he move to R 5, you mate him at once by R to R6.

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DIAGRAM VIII.

BLACK.



WHITE.

Bishop, Knight and King against the King.

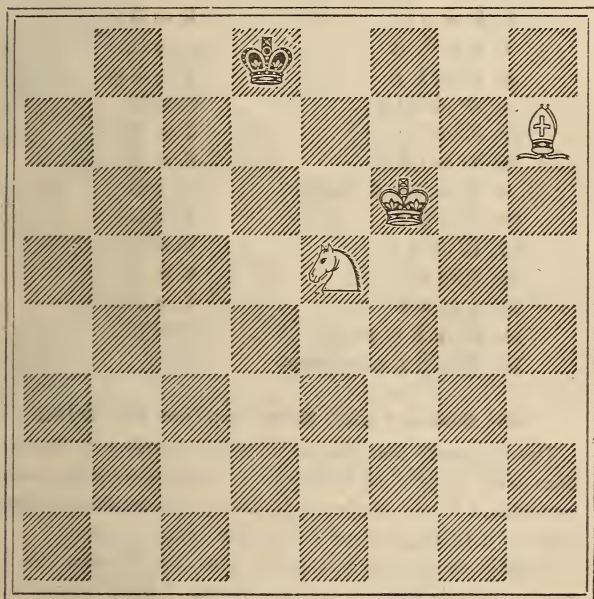
The difficulties in effecting checkmate with Bishop, Knight and King against the King are so great that we doubt not but there are many really good and experienced players who would not succeed in so doing within the number of moves stipulated for by the laws of the game. You will, perceive, therefore, the importance of giving the subject your very best attention.

One grand principle, you will observe in these cases to be, that your adversary's King must be forced, not only into one of the four corners of the board, but to one of those two corner squares which your Bishop commands.

The following illustration (see DIAGRAM No. IX.) will

DIAGRAM IX.

BLACK.



WHITE.

serve to exhibit the process by which adverse King may be so compelled; but in order to perfect yourself in such man-

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ner as to insure success in real play, you will find much practice necessary.

In the above position we believe it will be found that, with the best play on either side, mate will ensue on the fifteenth move, as follows, viz.:

WHITE.	BLACK.
1. K to K 6.	K to B 2.
2. K ^t to Q 7.	K to B 3.
3. B to Q 3.	K to B 2.
4. B to K ^t 5.	K to Q.
5. K ^t to K 5.	K to B 2.
6. K ^t to QB 4.	K to Q.
7. K to Q 6.	K to QB.
8. K ^t to QR 5.	K to Q.
9. K ^t to QK ^t 7, check.	K to B.
10. K to B 6.	K to K ^t .
11. K ^t to Q 6.	K to R 2.
12. K to B 7.	K to R.
13. B to B 4.	K to R 2.
14. K ^t to B 8, check.	K to R.
15. B to Q 5, checkmate.	

Two Bishops and King against the King.

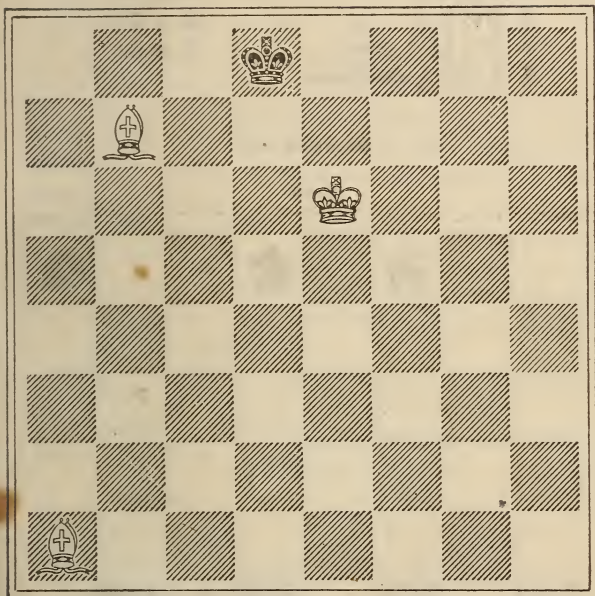
There is much less trouble in winning with two Bishops than with Knight and Bishop. Notwithstanding which, however, it is yet necessary to drive your opponent's King almost, or quite, into one of the four corner squares.

In order to see how this can be most readily done, let us set up a chance position and play it out. (See DIAGRAM X.)

* Should he play, instead of this move K to Kt 2, you still move Bishop to Q 3, and will succeed in *cornering* his King quite as soon as in the other case.

DIAGRAM X.

BLACK.



WHITE.

As matters now stand, I think that we shall find the mate in about nine moves.

WHITE.

1. B to K 5.
2. B to QB 7.
3. K to B 6.
4. B to QB 6, check.

BLACK.

- K to K.
- K to B.
- K to K.
- K to B.

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WHITE.

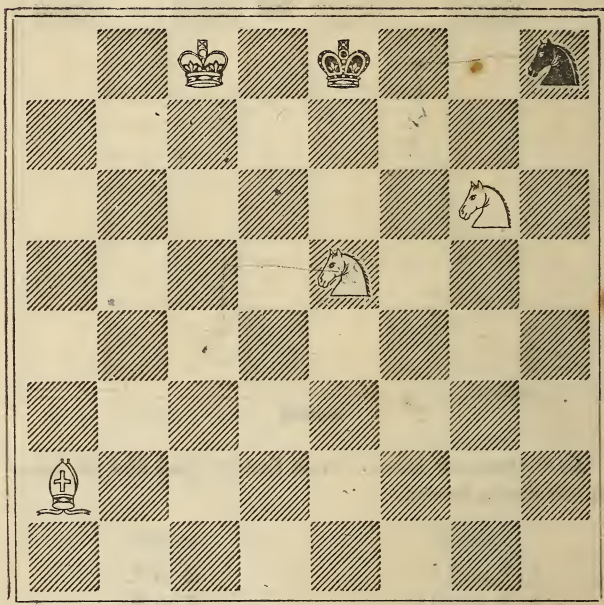
5. B to Q 6, check.
6. K to K^t 6.
7. B to K 8.
8. B to KB 7, check.
9. B to Q 5, checkmate.

BLACK.

- K to K^t
- K to R.
- K to K^t.
- K to R.

DIAGRAM XI.

BLACK.



WHITE.

King and two Knights against the King.

Under ordinary circumstances, the two Knights and King cannot force checkmate against King alone; although it is easy to set up a position where it may be given instantaneously, if you have the move. It not unfrequently occurs, however, that when the latter is encumbered by one or more Pawns of his own, if badly placed, they necessitate a lost game, by blocking up squares to which, in their absence, he could safely have retreated.

Other positions, likewise, will sometimes make their appearance, wherein the two Knights and King, alone, when the mate is given are the only pieces remaining on the winning side; and in cases, too, where calculation, and not oversight, is the ruling cause.

A somewhat striking exemplification of this observation is given in our next diagram. (*See* DIAGRAM XI.)

In this position White, having to play, forces checkmate in three moves, as follows:

WHITE.

1. B to B 7, check.
2. K^t (from K 5) to QB 4.
3. K^t to Q 6, checkmate.

BLACK.

- K^t takes B.
K^t moves.

LAWS AND MAXIMS.

THE Laws of Chess, given as follows, are, for the most part, precisely similar to those in universal acceptance by the Clubs of Great Britain, and Europe generally. The additions, or alterations, therein contained are rather explanatory than invasive; and having the sanction of the New York Chess Club in full conclave, may, I think, be considered as binding upon Chess practice throughout the country.

To these laws, their principles, and even *minutiae*, I take leave expressly to direct the attention of my young readers.

A strict compliance therewith will prevent the possibility of any conceivable misunderstanding across the chess-board—an extremity which all lovers of the game would deprecate and deplore.

Some few hints or maxims for the guidance of young players, not possible to reduce to *rule*, I may yet venture to add.

As a matter of choice, where opportunity may offer, try your metal against more experienced players. In such cases, however, never refuse to take *odds* when offered.

Under no circumstances *perpetrate* a deviation from the rules of the game. If you touch a piece, move it: and when placed, leave it where so deposited: no matter whether or no your game be thereby lost. A request for permission to retract a move is mean and unmanly.

Never permit yourself to show impatience at the length of time consumed by your adversary in considering his moves; and bear in mind that, in order to become a good player yourself, you must not commence by attempting undue rapidity. Avoid, as much as possible, the exhibition of annoyance on experiencing defeat, or exultation in the event of success; and, of all things, on such occasions as the former, do not complain of being "out of play," either in consequence of a "sick headache," or from having just risen from the dinner-table.

Do not whistle, hum a tune, *drum*, or otherwise *fidget* at the chess-board. If in a player such conduct is exceptionable and disagreeable, in a looker-on it is intolerable.

Never touch a piece until your mind is made up *where to put it*.

Hovering over the board with your hand is not only inelegant, but the indecision so exhibited and cultivated is apt seriously to affect your play.

When having a physical superiority in pieces, it is, of course, under ordinary circumstances, to your advantage to exchange with your adversary pieces of equal value; but, in so doing, you must keep a sharp lookout for the applicability, on either side, of such pieces to the peculiar contingencies of the position.

I think that *back games*, so called when, having been lost or won, they are played over from a given point, had better be recurred to when by yourself. They are certainly never examined with the same attention on both sides as they would receive in actual play.

And now to the LAWS OF CHESS. (See note on p. 47.)

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Laws of Chess.

I.

POSITION OF THE BOARD.

The chess-board shall be so placed that each player has a white corner square at his right hand.

II.

CAPTURING A PAWN IN PASSING.

When a Pawn, in moving two steps, passes over a square commanded by an adverse Pawn, it may be captured by the adverse Pawn in passing, in the same manner as if it had moved but one square. When a player has no other move at command, capturing such Pawn is compulsory

III.

PAWN AT THE EIGHTH RANK.

Every Pawn, upon reaching the eighth or last rank, ceases to be a Pawn, and must be immediately exchanged for a Queen, a Rook, a Bishop, or a Knight—even though none of these pieces may have been previously lost.

IV.

CHECKING THE KING.

Whenever a player attacks the adverse King, he shall audibly utter the word *check!* either just before or at the time the attacking move is made.

In case the check is inaudibly announced, or not announced at all, the attacked King is neither obliged to move nor in any other way to parry the check.

A man touched by the adverse party, after an unannounced or inaudible check, need not be moved or captured.

If the player who has failed to announce check at the proper time, afterwards announce it, then the intervening moves of each party must be recalled, the check parried, and the game continued. If this be not practicable, the game shall then be abandoned as null and void, and the player who moved first in the annulled game, shall again have the first move.

If the check is announced but not given, the adversary's following move may be recalled and another made, provided the player who falsely announced check has not already touched one of his men for the purpose of making his next move.

V.

DRAWN GAME.

No game can be won except it end with a checkmate. The game is drawn, or won by neither party, in the following cases :

1. When one player gives perpetual check, or when both players insist upon a continual repetition of the same moves.

2. When either King is *stale-mated*—that is, when the King of one of the players is not in check and cannot move to any square not commanded by an adverse man, and when that player possesses no other man which can be legally moved.

3. When neither party possesses force sufficient to effect mate.

VI.

MATING IN END-GAMES IN SIXTY MOVES.

In an end-game where one player remains with a King alone, or where the King and one or more pieces are opposed to the King and one or more pieces, the player having

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the inferior force shall have the privilege of requiring his adversary to give checkmate within sixty moves on both sides, to commence from the time the player gives notice that he shall count them. If this be not accomplished, the game is drawn.

This rule shall also be applicable to end-games, where a perfect equality of force exists, but which either party is unwilling to abandon as drawn.

VII.

FIRST MOVE AND CHOICE OF MEN.

At the beginning of the first game of a sitting or match, the first move, and at the desire of either player, the choice of men, shall be decided by lot. Each player retains the same men during the whole sitting or match, but the first move changes with every game. If the odds of a piece be given, the player giving the odds, unless it be otherwise expressly agreed, shall always have the first move.

VIII.

DURATION OF A GAME.

The time for consideration upon any move is not limited. Players who desire to limit the duration of their games shall previously agree upon the time allowable to each move, and the penalties for exceeding it.

IX.

INCORRECT ARRANGEMENT OF THE BOARD OR MEN, ETC.

If it be discovered, before each player has made four moves, that the arrangement of the board or men is incorrect, or that a man has been omitted, the game, at the desire of either player, shall be recommenced; but to do this after

four moves have been completed, the consent of both parties shall be required.

If a player have moved first when he had no right so to do, the game must be recommenced if his adversary demand it, unless four moves shall have been made on each side; after both parties have completed four moves, the game must be continued. This rule shall also apply to postponed games.

In games at odds, a wrong arrangement of the board or men may be corrected previous to the completion of the fourth move, as above. But if it be at any time discovered that the man given has not been removed from the board, the player receiving the odds shall decide whether he will recommence the game or continue it without odds. In a game where a certain number of moves are given, if the player receiving the odds neglect to make these moves, the mistake may be rectified at any time previous to the completion of the fourth move. After that time the game must be continued without any change.

X.

A MAN TOUCHED TO BE MOVED OR CAPTURED.

A man touched must be moved, and an adversary's man touched must be captured, unless the player touching the man previously says, *J'adoube* (or *I replace*). But any man accidentally misplaced or overturned, may be replaced in silence, without obliging the player replacing it, either to move or capture it. In castling, either the King or Rook may be first moved at the pleasure of the player.

A move is completed, and cannot be recalled as soon as the hand is withdrawn from the man moved—until then the man touched may be moved to any square. If a player, in this or any other respect, depart from the strict laws of

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chess, he cannot excuse himself by citing a similar violation of the laws by his adversary.

XI.

TOUCHING MORE THAN ONE MAN, OR ONE WHICH CANNOT BE MOVED.

If a player touch more than one man, his opponent may decide which of the men touched shall be moved or captured, or instead may require the player touching the men, to move his King when it can be done without going into check.

If a man touched cannot, in accordance with the laws of the game, be moved, or if one of the opponent's men touched cannot be captured, then the player who commits the error must move his King.

The penalties resulting from the violation of this and the following laws must be enforced by the adverse player before he shall make his own next move. After that, except in cases where the game may be annulled, no penalty can be exacted. In cases where none of the above penalties can be exacted without violating some law of the game, there is no further penalty.

It is understood that in all cases where the penalty exacted, is the moving of the King, it must be moved without castling.

XII.

FALSE MOVES.

If a player capture one of his own men; move one of his adversary's men; or make any move which violates the laws of the game, his opponent may either allow the move to remain, permit the move to be recalled, compel the

player capturing falsely to move the man touched correctly, or may compel him to move his King.

If a player castle improperly, his adversary may either allow the false castling to remain, permit his opponent to castle correctly, or he may replace the pieces, and require the moving of either the King or the Rook as he shall see fit.

If a player capture, either with his own man or one of his opponent's men, an adverse man illegally, his opponent may either allow the move to remain, permit the move to be recalled, compel the player capturing falsely to move the man touched correctly, or may compel him to move his King.

If a player, upon advancing a Pawn to the eighth rank, should accidentally exchange it for one of his adversary's pieces, or, if in placing his own piece upon the board, he should place it upon the wrong square, then the move shall be recalled, the Pawn replaced, and the King moved.

XIII.

MOVING INTO CHECK.

If a player place his King in check, his adversary shall immediately notify him of his error, otherwise the game, if the players cannot agree upon its continuation, must be annulled, and, without changing the first move, begun anew. If the player be immediately informed of his error, the King must then be moved to some other square. If a piece has been moved so as to discover check, and cannot be moved so that the check still remain covered, then the King must be moved, if it can be legally done.

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XIV.

SUCCESSIVE MOVES BY THE SAME PLAYER.

If the same player make two or more moves in succession, his adversary may permit all the moves to remain, or any one of them at his pleasure. He may also oblige the player to recall all the moves, and he may decide which of the men touched shall be moved, or he may compel the moving of the King.

If a man be played, either on the board or in a game by correspondence, to a square upon which a man of the same party already stands, the adverse party may permit the same man to be legally played, or may compel the King to move.

If the penalty be not immediately exacted, the game is annulled, unless the parties can agree upon the terms of its continuance, and must be recommenced without changing the first move.

XV.

GAMES BY CORRESPONDENCE, CONSULTATION, ETC.

An error committed in a game by correspondence, is to be treated in accordance with the spirit of these laws, except in cases provided for by previous arrangements between the contesting parties. The sending of a letter or message is equivalent to touching a piece; its arrival with the opposite party is the completion of the move.

In games played by consultation, the players consulting are regarded as one party. A violation of the laws by one is a violation by all.

In playing without sight of the board, the blindfolded player is responsible for no fault committed by his representative at the board, but a move announced by himself is a move completed.

XVI.

GAMES AT ODDS.

In games at odds, the following regulations are to be observed :

1. When a Pawn is given, it shall be the King's Bishop's Pawn.

2. When a player undertakes to give mate with a certain Pawn, he can never exchange it for a piece, but must give mate before it reaches the eighth rank.

3. A player giving a Rook, cannot castle on the side from which the Rook is removed, unless it be previously so agreed.

4. If the odds consist of more than one move, the party receiving the odds cannot, with those moves, play any of his men across the middle of the board.

XVII.

SPECTATORS.

Spectators shall neither by word or sign, take any part in, or express any opinion concerning the game.

XVIII.

CASES NOT PROVIDED FOR, ETC.

Disputed points, either arising in cases not provided for by these laws, or concerning the interpretation of the laws themselves, shall be referred to the spectators, or to a committee selected by the players.

Any or all of these laws can be temporarily set aside by previous and common agreement between the players.

NOTE.—The foregoing rules which have governed the conduct of the game for the last twenty years, are modified by the code adopted by the Chess Congress of 1880—as shown pages 60 to 65.

ON THE OPENINGS.

DESPITE the immense varieties both in attack and defence, of which a game of chess admits, even in its first stages, analysis, to which for centuries it has been subjected, has placed it in the power of an industrious student to gather a vast amount of useful information applicable, more particularly to the openings of games, yet also highly so to their determinations. The limits of this little work, however, must confine us in this branch of strategics, almost entirely to the classification of the openings most in use, together with a few illustrations embodied in games having been actually contested by first rate-players.

The King's Knight's Opening.

PHILIDOR'S DEFENCE.

WHITE.

1. P to K 4.
2. KK^t to B 3.

BLACK.

- P to K 4.
- P to Q 3.

In this opening your second move gives its name to the opening, and Black's second move to the defence. It would be difficult to prove this latter positively faulty, but it does not meet with general approval. Your best move in response would probably be 3. P to Q 4.

PETROFF'S DEFENCE.

WHITE.

1. P to K 4.
2. KK^t to B 3.

BLACK.

- P to K 4.
- KK^t to B 3.

This defence is by no means unfrequently adopted at the present day, and may be probably used without much risk. You may now play either 3. P to Q 4, or 3. K^t takes P, in either case having a good game.

GIUOCO PIANO.

This opening is much more popular than either of those already alluded to ; and possesses, without doubt, the advantage of soundness on either side. To constitute the Giuoco Piano three moves each must be made thus :

WHITE.	BLACK.
1. P to K 4.	P to K 4.
2. KK ^t to B 3.	QK ^t to B 3.
3. KB to QB 4.	KB to QB 4.

I think that Black's second move here is by far preferable to either of those already considered, and your third move is likewise quite unexceptionable.

THE EVANS GAMBIT

Is founded on the position last given, when, for your fourth move, you play P to QK^t 4, which Pawn you sacrifice in order to gain attack. Black's fourth move is usually to take Pawn with Bishop, when you reply 5. P to QB 3, etc.

RUY LOPEZ KNIGHT'S GAME.

WHITE.	BLACK.
1. P to K 4.	P to K 4.
2. KK ^t to B 3.	QK ^t to B 3.
3. KB to QK ^t 5.	

This attack has of late become extremely popular among first-class players ; and is considered one of the very best and safest methods for first player to open his game. Black has now a choice of several moves ; either KK^t to B 3 (which I am inclined to prefer), Q to KB 3, KB to QB 4, or P to QR 3, any other retort would, in all probability, involve him in early difficulty.

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QUEEN'S PAWN, OR SCOTCH GAMBIT.

WHITE.

1. P to K 4.
2. KK^t to B 3.
3. P to Q 4.

BLACK.

- P to K 4.
- QK^t to B 3.

The sacrifice of Queen's Pawn is here quite sound; as should Black so play as to retain his advantage for long, you will generally, by skillful play, get an overwhelming attack upon him. Black's usual course now, is to take Pawn with King's Pawn, when you continue 4. B to QB 4.

THE KING'S GAMBIT.

The term *Gambit* is derived from an old Italian word, having reference to some sudden movement whereby a wrestler would, on occasion, overthrow his antagonist.

In chess language it is applied to cases wherein a Pawn is sacrificed in the beginning of a game, for the purpose of gaining an attack; the Pawn thus given being denominated the *Gambit Pawn*.

The various openings known under the general appellation of King's Gambit are very great. The principal of them are as follows:

KING'S KNIGHT'S GAMBIT.

WHITE.

1. P to K 4.
2. P to KB 4.
3. KK^t to B 3.

BLACK.

- P to K 4.
- P takes P.

Your third move classes this opening as the King's Knight's Gambit. Black's best move is generally supposed now to be 3. P to KK^t 4, but there are numerous others

from which he may select without positive, or at least immediate danger; as P to Q 4, or perhaps even P to KB 4, etc.

ALLGAIER GAMBIT.

This opening is in high favor with some of the great living players. It is thus constituted:

WHITE.	BLACK.
1. P to K 4.	P to K 4.
2. P to KB 4.	P takes P.
3. KK ^t to B 3.	P to KK ^t 4.
4. P to KR 4.	

Black's best move is generally considered now to be P to KK^t 5, when the attack is usually carried on by playing your Knight to K 5. The variations from this point are almost infinite—White, in all prudent instances, obtaining a very fine game.

CUNNINGHAM GAMBIT.

This opening is created by Black on his third move, where, instead of playing a defensive game, he at once assumes the attack.

WHITE.	BLACK.
1. P to K 4.	P to K 4.
2. P to KB 4.	P takes P.
3. KK ^t to B 3.	B to K 2.

Your best move is KB to QB 4, when Black plays B to R 5, check. For your fifth move I should recommend K to B, the position remaining somewhat critical to both players

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MUZIO GAMBIT.

WHITE.

1. P to K 4.
2. P to KB 4.
3. KK^t to B 3.
4. KB to QB 4.

BLACK.

- P to K 4.
- P takes P.
- P to KK^t 4.
- P to KK^t 5.

Black's fourth move, followed up by your abandonment of the Knight, which he then attacks, forms the opening known as the *Muzio Gambit*. Your attack may be now advantageously carried on, by either Castling, P to Q 4, or QK^t to B 3. In each case, although Black will win your Knight, it is highly probable that your game is at least as good as his.

KING'S BISHOP'S GAMBIT.

In this opening, as also in those already treated of under the title of *Knight's Gambit*, the King's Bishop's Pawn is given up by first player

It is a game much practised, and leads to almost as great a variety of intricate positions as the last named opening.

WHITE.

1. P to K 4.
2. P to KB 4.
3. KB to QB 4.

BLACK.

- P to K 4.
- P takes P.
- Q to KR 5, check.

Your best move now is, doubtless, K to B, when Black plays P to KK^t 4. Although your King has moved, and in consequence can never castle, I think that you are by no means at a disadvantage.

QUEEN'S GAMBIT.

This opening possesses the advantage of extending to the first player an attack both vigorous and preëminently sound.

WHITE.

1. P to Q 4.
2. P to QB 4.
3. P to K 3.

BLACK.

- P to Q 4.
- P takes P.
- P to K 4.

The position, as now shown, is considered by high authorities to be so much in your favor that, in a general way, in games of importance but few players will consent to capture Pawn on the second move; preferring, instead, to play P to K 3.

IRREGULAR OPENINGS.

Under this heading almost all beginnings of games, wherein the first two moves are not similar to either one of those above laid down, are usually classed. Among them prominently stands

THE SICILIAN GAME.

This opening, wherein the second player declines to respond in like manner to his adversary's first move, P to K 4, has been, by very many, long considered as most favorable to the former's interest. It certainly prevents the possibility of any early and violent attack being instituted.

WHITE.

1. P to K 4.

BLACK.

- P to QB 4.

You have now a large number of moves from which to make your selection—as 2. KK^t to B 3; 2. P to Q 4; 2. P to KB 4; 2. P to QB 4, or P to QK^t 4; but in neither case is it apparent that you have any tangible advantage from having had first move.

CHESS IN AMERICA.

THE CHESS CONGRESS TOURNAMENTS.

The history of chess in America may, in one sense, be said to date from the opening of the first chess congress which occurred in New York in 1857. It followed the first chess congress ever held in England, viz., that of 1851, during the occurrence of the great World's Fair in London, that eventful year. In this first English chess congress no players from America took part, but after the American congress of 1857, our country was heard from in a very noteworthy manner. The grand tournament given under the auspices of the chess congress of 1857, resulted in the brilliant success of Paul Morphy, who won the first prize easily, Louis Paulsen being second, Theodore Lichtenhein third, and Dr. Raphael fourth, Mr. Horner, of Brooklyn, winning the first prize in the minor tourney which followed. The contestants in the grand tourney, besides the four above named, were Messrs. James Thompson, Judge Meek, N. Marache—all three since dead—H. P. Montgomery, H. Knott, W. S. Allison, D. W. Fiske, Charles H. Stanley, Rev. S. R. Calthrop, Frederick Perrin, W. J. A. Fuller, H. Kennicott, and Dennis Julien. This American tournament introduced to the chess world the greatest genius the game has ever known, viz., Paul Morphy, whose career in London and Paris the year following placed him in the position of the chess champion of the world. It was thirteen years after this inaugural congress before a second similar gathering of chess-players of America occurred, Cleveland, Ohio, being the scene of the second meeting of the kind, it being of minor importance, however, compared to the first great event.

The third congress and tourney took place in Chicago in 1873, the fourth was held in Philadelphia in 1876. Like the Cleveland meeting, both of these gatherings failed to equal

in importance the initial congress of 1857, though the Philadelphia tourney was in advance of those held at Cleveland and Chicago. At all of these tourneys there was no second Paul Morphy, apparently, ready to champion America's cause in chess, it being physically impossible for the great player himself to again enter the chess world, his mental condition precluding anything of the kind, his mind having given way under the intense strain it was subjected to during his visit to Europe. This sad termination of Paul Morphy's chess career exhibits in a painfully striking manner the folly of devoting every power of the mind to excel in a game designed only for amusement.

The fifth chess congress in America was duly inaugurated in New York on the night of January 5, 1880, under the auspices of a committee of management composed of the following ardent supporters of the game, viz., Hon. William T. Minor, Henry Sedley, Frederick Perrin, Thomas Frere, Charles A. Gilberg, F. M. Teed, Chaplain J. D. Beugless, U. S. N., William M. De Visser, Henry C. Allen, E. W. Owen, M.D., Robert Hentscher, A. L. Grutter, Arthur Hardencourt, and Archibald Edmonstone. These gentlemen in their desire to arrange a grand tourney in this city for 1880, had made every effort to obtain the co-operation of the chess clubs of the country; but the majority of the clubs, from some cause or other, failed to give their aid or countenance to the project, only to find however, that, despite their lack of co-operation, through the energy, enterprise, and executive ability displayed by the committee in question, the congress and its tourney proved to be the most successful of all that have occurred in America since 1857; and that in the skill exhibited by the contestants in the tourney, and the close struggle from first to last for the prizes, it vied in interest even with the inaugural tourney which brought Morphy before the chess world.

THE CONGRESS TOURNEY OF 1880.

It was on the night of January 5 that the chess congress convened in the large hall over the O'Connor Billiard Parlors in Union Square, and on that occasion the chess-players who proposed to enter the lists in the congress tourney presented their credentials. There were ten entries, and the names of the competitors were as follows: Captain Mackenzie, of New York, the chess champion of America; Max Judd, of St. Louis, the champion of the Southwest; A. G. Sellman, the chess editor of the Baltimore *Herald*; James Grundy, the leading player of the Manchester Club, of England; Eugene Delmar, of New York; General Congdon, of Washington; Preston Ware, of Boston; and Charles A. Mohle, James S. Ryan, and A. Cohnfeld, three strong players of the Manhattan Club of New York.

At first, when an estimate of the relative strength of the contestants, and the probable issue of the tourney, was made by local experts, it was the general opinion that Captain Mackenzie would have a comparatively easy task in carrying off the honors of the tourney; but before the third round of the games had been completed—each round consisting of two games played by each competitor with every other player—the fact was realized that there were one or two “dark horses” in the race, and that the champion was not going to have as easy a task to win as his friends had anticipated. The drawing of lots for numbers in the pairing off for each round had assigned to Captain Meckenzie the player who happened to be the least successful of any in the tourney, and consequently the close of the first round saw the Captain the winner of the first two games. In the second round, however, his opponent was the Manchester player, Mr. Grundy, and, to the surprise of the champion's admirers, he had to submit to defeat in the first game, and with difficulty obtained a draw in the second. This surprise party of course imparted

FULL SCORE OF THE TOURNEY.

	Mackenzie	Grundy.	Mohle.	Sellman.	Judd.	Delmar.	Ryan.	Ware.	Congdon.	Cohnfeld.	Games Won.	Games Drawn.	Victories Counting.
Mackenzie		0½11	10	½½	1	11	11	11	1	11	11	9	15½
Grundy		0½11	½½	10	½½	11	11	10	1	11	11	5	13½
Mohle		0½½	1	0½	1	10	11	11	1	11	11	4	13
Sellman		0½	1	0	1	½	11	0½	1	11	10	5	12½
Judd		0½	0½	0	0	½	11	11	0	11	9	4	11
Delmar		0	0	0	0	0	11	11	½	11	8	3	9½
Ryan		0	0	0	0	0	0	11	1	11	5	1	9½
Ware		0½	0	0	0	0	0	0	½	11	4	3	5½
Congdon		0	0	0	0	0	0	0	1	0	2	3	5½
Cohnfeld		0	0	0	0	0	0	0	1	0	0	0	3½
Games Lost	2	4	3	3	5	7	12	11	13	15			
Defeats Counting	4½	6½	5	5½	7	8½	12½	12½	14½	15½			

a new interest to the tourney, and from the second round to the last every game was watched with eager interest.

There was a sequel to this tourney which made it, in one respect, the exceptional event of American chess history, and that was the proceedings which resulted from the discovery that there had been bargaining for the buying and selling of games in the tourney in which Messrs. Ware, of Boston, and Grundy of Manchester, were the parties immediately involved. The discreditable occurrences which ultimately led to the infliction of penalties on the offenders by the American Chess Association are of too recent occurrence not to be familiar to our readers to an extent requiring no further reference to the matter in this work, beyond mentioning the fact that the proceedings in question were but the outgrowth of the professional system of chess playing which has of late years been in vogue in the metropolis. [*For Full Score see page 57.*]

The minor tourney of the congress took place at the rooms of the Manhattan Chess Club, 49 Bowery, New York, beginning February 3d, 1880, and ending Feb. 19th. The prizes consisted of \$100, presented by Frank Queen of the New York *Clipper*—\$60, \$30 and \$20. Fourteen contestants entered the lists, viz., Daniel Ottolinguì, of Charelston, S. C., A. Ettlinger, of Cincinnati, F. Saunders and A. Vorrath, of Hoboken, N. J., W. Goodbody of Greenpoint, L. I., A. T. Tompkins, of Brooklyn, and Nicolas Gedalia, David and J. W. Baird, Leon Bloch, Wm. M. De Visser, O. Henschel, Solon Palmer, and H. Thompson of New York.

The final result of the tourney was the success of Mr. Gedalia, in winning the first prize, the second going to Mr. David Baird, the third to Mr. Ettlinger, and the fourth to Mr. Jas. Baird. Mr. Bloch was obliged to retire from the tourney on account of his health, and as he was therefore unable to play his game with Messrs. Gedalia, De Visser and Vorrath, his game with Mr. D. Baird did not count in the record against Mr. Gedalia, hence the latter won the first prize by half a game. Mr. Saunders forfeited two games by

being absent—one with Mr. D. Baird and the other with Mr. Vorrath—the latter also forfeiting a game to Mr. Saunders from the same cause.

The full record of the tourney, up to the close of the regular rounds, is appended :

PLAYERS.	J. Baird.	D. Baird.	Gedalia.	Ettlinger.	Tompkins.	Henschel.	Thompson.	De Visser.	Vorrath.	Bloch.	Saunders.	Ottilengui.	Palmer.	Goodbody.	Games Won.	Games Drawn.	Victories Counting.
J Baird	0	1	0	1	1	0	1	1	1	1	1	1	1	1	10	0	10
D. Baird,.....	1	..	$\frac{1}{2}$	$\frac{1}{2}$	0	1	1	0	1	1	1	1	1	1	9	2	10
Gedalia	0	$\frac{1}{2}$	..	1	1	1	0	1	1	+	1	1	1	1	9	1	$9\frac{1}{2}$
Ettlinger.....	1	$\frac{1}{2}$	0	..	1	1	$\frac{1}{2}$	1	1	1	1	0	1	1	9	2	10
Tompkins,...	1	1	0	0	..	1	1	0	1	0	1	1	1	1	9	0	0
Henschel	0	0	0	0	0	—	1	1	1	1	1	1	1	1	8	0	8
Thompson...	1	0	1	$\frac{1}{2}$	9	0	..	$\frac{1}{2}$	0	1	1	1	1	1	7	2	9
De Visser ...	0	1	9	0	1	9	$\frac{1}{2}$	..	+	+	1	1	1	1	7	1	$7\frac{1}{2}$
Vorrath.....	0	0	0	0	0	0	1	0	..	+	0	1	1	1	4	0	4
Bloch	0	0	+	0	1	0	6	+	+	..	0	1	0	1	3	0	3
Saunders.....	0	0	0	0	0	0	0	0	0	1	..	1	1	0	3	0	3
Ottilengui....	0	0	0	1	0	0	0	0	0	0	0	..	$\frac{1}{2}$	1	2	1	$2\frac{1}{2}$
Palmer.....	0	0	0	0	0	9	0	0	0	1	0	$\frac{1}{2}$	..	1	2	1	$2\frac{1}{2}$
Goodbody	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	1	1
Games Lost..	4	2	2	2	5	5	4	4	7	7	9	10	10	12			
Defeats C'tnt'g	4	3	$2\frac{1}{2}$	2	5	0	5	$4\frac{1}{2}$	7	7	9	$10\frac{1}{2}$	$10\frac{1}{2}$	12			

CHESS CODE

ADOPTED BY

The Chess Association

OF THE UNITED STATES OF AMERICA.

1880.

DEFINITIONS OF TERMS USED.

Whenever the word "*Umpire*" is used herein, it stands for any Committee having charge of Matches or Tournaments, with power to determine questions of chess-law and rules ; or for any duly appointed Referee, or Umpire ; for the bystanders, when properly appealed to ; or for any person, present or absent, to whom may be referred any disputed questions ; or for any other authority whomsoever having power to determine such questions.

When the word "*move*" is used it is understood to mean a legal move or a move to be legally made according to these laws.

When the word "*man*" or "*men*" is used, it is understood that it embraces both Pieces and Pawns.

THE CHESS-BOARD AND MEN.

The Chess-board must be placed with a white square at the right-hand corner

If the Chess-board be wrongly placed, it cannot be changed during the game in progress after a move shall have been made by each player, provided the men were correctly placed upon the board at the beginning, *i. e.*, the Queens upon their own colors.

A deficiency in number, or a misplacement of the men; at the beginning of the game, when discovered, annuls the game.

The field of the Standard Chess-board shall be twenty-two inches square.

The Standard Chess-men shall be of the improved Staunton Club size and pattern.

FIRST MOVE AND COLOR.

The right of first move must be determined by lot.

The player having the first move must always play with the white men.

The right of first move shall alternate, whether the game be won, lost or drawn

The game is legally begun when each player shall have made his first move.

Whenever a game shall be annulled, the party having the move in that game shall have it in the next game. An annulled game must be considered, in every respect, the same as if it had never been begun.

CONCESSIONS.

The concession of an indulgence by one player does not give him the right of a similar, or other indulgence from his opponent.

ERRORS.

If, during the course of the game, it be discovered that any error, or illegality has been committed, the moves must be retraced, and the necessary correction made, without penalty.

If the moves cannot be correctly retraced the game must be annulled.

If a man be dropped from the board and moves made during its absence, such moves must be retraced and the man restored. If this cannot be done, to the satisfaction of the Umpire, the game must be annulled.

CASTLING.

The King can be Castled only,

When neither the King nor the Castling Rook has been moved, and

Where the King is not in check, and

Where all the squares between the King and Rook are unoccupied, and

Where no hostile man attacks the square on which the King is to be placed, or the square he crosses.

In Castling, the King must be first moved.

The penalty of moving the King prohibits Castling.

EN PASSANT.

Taking the Pawn "*en passant*," when the only possible move, is compulsory.

QUEENING THE PAWN.

A Pawn reaching the eighth square must be at once exchanged for any piece (except the King) that the player of the Pawn may elect.

CHECK.

A player falsely announcing "check," must retract the move upon which the announcement was based and make some other move, or the move made must stand at the option of the opponent.

No penalty can be enforced for any offence committed against these rules in consequence of a false announcement of "check," nor in consequence of the omission of such announcement, when legal "check" be given.

"J'ADOUBE."

"J'adoube," "I adjust," or words to that effect, cannot protect a player from any of the penalties imposed by these laws, unless the man or men touched, obviously *need* adjustment, and unless such notification be distinctly uttered *before* the man, or men, be touched, and only the player whose turn it is to move is allowed so to adjust.

The hand having once quitted the man, but for an instant, the move must stand.

Men overturned or displaced accidentally may be replaced by either player, without notice.

A wilful displacement, or overturning of any of the men, forfeits the game.

PENALTIES.

Penalties can be enforced only at the time an offence is committed, and before any move is made thereafter.

A player touching one of his men, when it is his turn to play, must move it. If it cannot be moved he must move his King. If the King cannot move, no penalty can be enforced.

For playing two moves in succession the adversary may elect which move shall stand.

For touching an adversary's man, when it cannot be captured,

the offender must move his King. If the King cannot move, no other penalty can be enforced. But if the man touched can be legally taken, it must be captured.

For playing a man to a square to which it cannot be legally moved the adversary, at his option, may require him to move the man legally, or to move the King.

For illegally capturing an adversary's man, the offender must move his King, or legally capture the man, as his opponent may elect.

For attempting to Castle illegally, the player doing so, must move either the King or Rook, as his adversary may dictate.

For touching more than one of the player's own men, he must move either man that his opponent may name.

For touching more than one of the adversary's men, the offender must capture the one named by his opponent, or if *either* cannot be captured, he may be required to move the King or capture the man which can be taken, at the adversary's option ; or, if *neither* can be captured, then the King must be moved.

A player moving into check may be required, by the opposing player, either to move the King elsewhere, or replace the King and make some other move—but such other move shall not be selected by the player imposing the penalty.

For discovering check on his own King, the player must either legally move the man touched, or move the King at his adversary's option. In case neither move can be made, there shall be no penalty.

While in check, for touching or moving a man which does not cover the check, the player may be required to recover with another piece, or move the King, as the opposing player may elect.

TOUCHING THE SQUARES.

While the hand remains upon a man, it may be moved to any square that it commands, except such squares as may have been touched by it during the deliberation on the move ; but if all the squares which it commands have been so touched, then the man must be played to such of the squares as the adversary may elect.

COUNTING FIFTY MOVES.

If, at any period during a game, either player persist in repeating a particular check, or series of checks, or persist in repeating any particular line of play which does not advance the game ; or

if "*a game-ending*" be of doubtful character as to its being a win or a draw ; or if a win be possible, but the skill to force the game questionable ; then either player may demand judgment of the Umpire as to its being a proper game to be determined as drawn at the end of fifty additional moves, on each side ; or, the question : " Is, or is not the game a draw ? " may be, by mutual consent of the players, submitted to the Umpire at any time. The decision of the Umpire, in either case, to be final.

And whenever fifty moves are demanded and accorded, the party demanding it may, when the fifty moves have been made, claim the right to go on with the game, and thereupon the other party may claim the fifty move rule, and the end of which, unless mate be effected, the game shall be decided a draw.

STALE-MATE.

A stale-mate is a drawn game.

TIME LIMIT.

The penalty for exceeding the time limit is the forfeiture of the game.

It shall be the duty of each player, as soon as his move be made, to stop his own register of time and start that of his opponent, whether the time be taken by clocks, sand-glasses, or otherwise. No complaint respecting an adversary's time can be considered, unless this rule be strictly complied with. But nothing herein is intended to effect the penalty for exceeding the time limit as registered.

ABANDONING THE GAME.

If either player abandon the game by quitting the table in anger, or in an otherwise offensive manner ; or by momentarily resigning the game ; or refuses to abide by the decision of the Umpire, the game must be scored against him.

If a player absent himself from the table, or manifestly ceases to consider his game, when it is his turn to move, the time so consumed shall, in every case, be registered against him.

DISTURBANCE.

Any player wilfully disturbing his adversary shall be admonished ; and if such disturbance be repeated, the game shall be declared lost by the player so offending, provided the player disturbed then appeals to the Umpire.

THE UMPIRE.

It is the duty of the Umpire to determine all questions submitted to him according to these laws, when they apply, and according to his best judgment when they do not apply.

No deviation from these laws can be permitted by an Umpire, even by mutual or general consent of the players, after a match or tournament shall have been commenced.

The decision of the Umpire is final, and binds both and all the players.

RULES FOR PLAYING THE GAME AT ODDS.

I. In games where one player gives the odds of a piece, or "the exchange," or allows his opponent to count drawn games as won, or agrees to check-mate with a particular man, or on a particular square, he has the right to choose the men, and to move first, unless an arrangement to the contrary is agreed to between the combatants.

II. When the odds of Pawn and one move, or Pawn and more than one move are given, the Pawn given must be the King's Bishop's Pawn when not otherwise previously agreed on.

GAMES FOR STUDY.

In playing over games in which masters of the art have been contestants, the young player will perceive many a move made on each side the full effect of which he can only realize by a careful analysis of the game; and it is in making this analysis alone that he will derive benefit to his own play from a perusal of the game. The appended match is one of the series played by Paul Morphy when in Europe, his opponent being Herr Harrwitz, then one of the great players of the day. It is an illustration of the opening known as Philodor's Defence. The notes are by Mr. George Walker, one of the oldest and best known chess writers of the present age.

WHITE. (Morphy.)

1. P to K 4.
2. KK^t to B 3.
3. P to Q 4.
4. Q takes P.
5. P to K 5. (a)
6. Q takes Q, check.
7. KK^t takes P.
8. QK^t to B 3.
9. KK^t to QB 4.
10. KB takes B.
11. Q^B to K 3.
12. Castles, Q R.
13. B to KK^t 5. (c)
14. K^t to K 4.
15. B takes K^t.
16. K^t takes KB. (d)
17. KR to K, check.
18. KR takes R, check

BLACK. (Harrwitz.)

- P to K 4.
- P to Q 3.
- KP takes P.
- KK^t to B 3.
- QP takes P.
- K takes Q.
- QB to K 3.
- KB to Q 3.
- QB takes K^t.
- KR to K, check.
- K to his 2. (b)
- P to QR 3.
- QK^t to Q 2.
- P to KR 3.
- K^t takes B.
- P takes K^t.
- K to B. (e)
- K^t takes KR.

WHITE. (Morphy.)

19. B to Q 5.
20. B to KB 3.
21. P to QB 3.
22. R to K, check.
23. K to QB 2. (*h*)
24. K to QK^t 3. (*i*)
25. K to QR 4.
26. P to QK^t 4.
27. P to KR 4. (*j*)
28. R to K 3.
29. B to Q 5. (*k*)
30. K to K^t 3. (*l*)
31. R to KB 3. (*m*)
32. P to QR 4.
33. B takes K^t.
34. K to QB 4. (*n*).
35. K to QK^t 5.
36. QBP takes P.
37. K takes K^tP.
38. K to QR 5.
39. R to Q 3, check.
40. R takes QP.
41. R to Q 4, check. (*o*)
42. K takes QR.
43. P to KB 4. (*p*)
44. P to QR 5.
45. P to QR 6.
46. P to QR 7.
47. P Queens, check.
48. Q to KB 3, and

BLACK. (Harrwitz.)

- R to K^t.
- P to KK^t 3. (*f*)
- K to his 2. (*g*)
- K to his B.
- K^t to QB 2.
- K^t to K 3.
- P to QK^t 3.
- P to KR 4.
- K to his 2.
- K to Q 2.
- R to K.
- R to KK^t.
- K to his 2.
- P to QR 4.
- K takes B.
- P to KK^t 4.
- QRP takes P.
- K^tP takes P.
- R to QK^t, check.
- K to Q 4.
- K to QB 5.
- R takes K^tP.
- K takes QR.
- P to KB 4.
- K to his 6.
- K to KB 7.
- K takes K^tP.
- P to KR 6.
- K to K^t 8.

Herr Harrwitz resigned.

The following game played between Captain Evans--the author of the Evans gambit--and that old master of art, Mr. M'Donnell, who was the English champion of the period--1833--is said to have been the first on record illustrative of the Captain's gambit. It was in this game that the idea of the gambit was first suggested to the Captain who gave it the name of the "Wing gambit," but it afterwards became known as the Evans gambit. When at a subsequent period M'Donnell played the Evans gambit against La Bourdonnais, the celebrated French champion, that discreet chess player, after having been defeated in a few games, retired to his study for several days for the purpose of examining this new opening; and he afterwards fully endorsed it as a very effective opening. The game is as follows:

WHITE. (Captain Evans.)

1. P to K 4.
2. Kt to KB 3.
3. B to B 4.
4. Castles.
5. P to Q Kt 4.
6. P to B 3.
7. P to Q 4.
8. Q to Kt 3.
9. Kt to Kt 5. (a)!
10. P takes P.
11. B to R 3.
12. P to B 3.
13. K to R sq.
14. R to Q sq.
15. R takes Kt check.
16. Kt takes B P. (c)
17. Q to Kt 5 check.
18. Q takes KP check.
19. Q to K 6 check.
20. B to Q 6 mate.

BLACK. (Mr. M'Donnell.)

- P to K 4.
- Kt to Q B 3.
- B to B 4.
- P to Q 3.
- B takes P.
- B to R 4.
- B to Kt 5.
- Q to Q 2.
- Kt to Q sq. (b)
- P takes P.
- Kt to R 3.
- B to Kt 3 check.
- B to KR 4.
- Q to B sq.
- Q takes R.
- Q to R 5.
- P to B 3.
- K to Q 2.
- K to B 2.

(a) Taking the Kt P with Q would have been bad play.

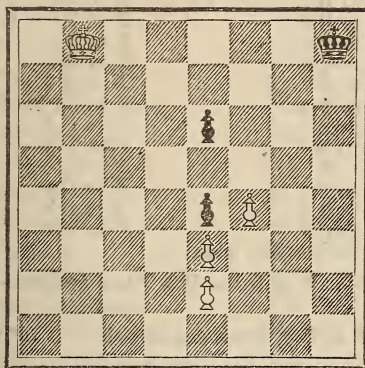
(b) K Kt to R 3 would have been safer.

(c) This is very ingeniously conceived, for if Black makes the very obvious move of Kt takes Lt. and which 99 players out of 100 would have done, White would check with B at Kt 5. and mate in two moves; and if Black plays B takes Kt instead, White plays B takes B and also mates in two.

END GAMES.

The following series of end games by Horwitz afford good practice study in pawn play for beginners:

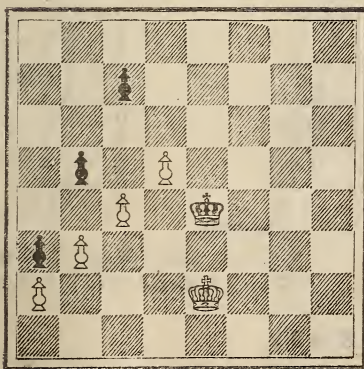
No. 1.—BLACK.



WHITE.

White to play and win.

No. 2.—BLACK.



WHITE.

White to move and win.

The solutions to the foregoing end game problems are as follows :

No. 1.

WHITE.

1. K to B 7.
2. K to B 6.
3. K to B 5.
4. K to Q 6.
5. K to Q 7. (b)
6. K to K 8.
7. K to K 7.
8. K to B 7.
9. P t. P.
10. K to K 7.
11. K to Q 6.
12. K to Q 5.
13. K to Q 4, and wins.

BLACK.

- K to Kt 2.
- K to Kt 3. (a)
- K to B 3.
- K to B 4.
- K to B 3.
- K to Kt 3.
- K to B 4.
- P to K 4.
- K t. P.
- K to B 4.
- K to B 3.
- K to B 4.

(a) If 2 K to B 2 or B 3, White gets the opposition at once.

(b) If 5 K to K 7, Black draws with 5 P to K 4.

No. 2.

SOLUTION.

WHITE.

1. P to Q 6.
2. P t. P.
3. P to Kt 4.
4. K to Q 3.
5. K to B 3.
6. K to Kt 3.
7. P to Kt 6.
8. P to Kt 5.
9. K t. P. (b)
10. K to Kt 4.
11. P to R 4, and wins

BLACK.

- P t. P.
- K to Q 4.
- K to K 3.
- P to Q 4. (a)
- K to K 4.
- P to Q 5.
- K to Q 3.
- K to Q 2.
- K to B sq.
- K to Kt 2.

(a) If 4 K to Q 4, then 5 K to B 3, K to K 3, 6 K to Kt 3. If 4 K to Q 2, then 5 K to B 4, K to B 2, 6 K to Kt 3, etc.

(b) Or 9 K to B 4.

Game III.

ALGAIER GAMBIT.

Played in Paris between Messrs. Morphy and Baucher

WHITE. (Mr. B.)

1. P to K 4.
2. P to KB 4.
3. K^t to KB 3.
4. P to KR 4.
5. K^t to K 5.
6. K^t takes KK'P.
7. P to Q 3.
8. QB takes P.
9. Q to K 2, check.
10. K^t to B 6, check.
11. B takes QBP, check.
12. K^t to Q 5, check.
13. K^t takes Q.
14. Q to KK^t 4.
15. Q to KB 4.
16. K^t to QB 3.
17. B to K 2.
18. Castles.
19. B to KB 3.
20. P to Q 4.
21. K to QK^t.
22. P takes K^t.
23. K^t to QK^t 5.
24. P to QB 4.
25. P takes P.
26. K^t to QB 3.
27. Q to KB 5, check.

BLACK. (Mr. M.)

- P to K 4.
- P takes P.
- P to KK^t 4.
- P to KK^t 5.
- K^t to KB 3.
- K^t takes KP.
- K^t to KK^t 6.
- K^t takes R.
- Q to K 2.
- K to Q.
- K takes B.
- K to Q.
- B takes K^t.
- P to Q 3.
- R to KK^t.
- B to K 3.
- K^t to QB 3.
- K^t to KK^t 6.
- K^t to KB 4.
- K^t takes KRP.
- K^t takes B.
- P to Q 4.
- R to QB.
- K to Q 2.
- QB takes P.
- B to Q 3.
- B to K 3.

WHITE. (Mr. B.)

28. Q to QK^t 5.
29. K to QR.
30. K^t to Q 5, check.
31. K^t to B 6.
32. P to Q 5.
33. Q to K 2.
34. K to K^t 4.
35. P takes B.
36. R to QB
37. P to K 5.
38. Q takes P, check.
39. R to Q.
40. Q to R 6.
41. K to QK^t.
42. R to K B.
43. R to KB 2.
44. P to QK^t 3.

BLACK. (Mr. M.)

- K to QB 2.
- B to Q 2.
- K to QK^t.
- KR to Q.
- K^t to K 4.
- B to KB 4.
- B takes K^t.
- K^t to QB 5.
- P to QK^t 4.
- K^t takes KP.
- K to QR.
- R to QB 7.
- P to KB 4.
- R to QB 2.
- K^t to QB 5.
- R to QK^t.
- B to QR 6.

And White resigns.

Game IV.

BISHOP'S GAMBIT.

Between M. de la Bourdonnais and Mr. McDonnell.

WHITE. (Mr. McD.)

1. P to K 4.
2. P to KB 4.
3. B to QB 4.
4. K to B.
5. QK^t to B 3.
6. P. to Q 4.
7. KB to K 2.
8. P to K 5.

BLACK. (M. de la B.)

- P to K 4.
- P takes P.
- Q checks.
- P to KK^t 4.
- KB to K^t 2.
- P to Q 3.
- QK^t to B 3.
- KK^t to K 2.

WHITE. (Mr. McD.)

9. QK^t to his 5.
10. QK^t takes QBP.
11. KK_t to B 3.
12. P takes P.
13. P to QB 3.
14. P takes K_t.
15. K to B 2.
16. K takes P.
17. B takes Q.
18. P to QK^t 3.
19. QB to K 3.
20. P to Q 5.
21. K to R 2.
22. P takes K_t.
23. KK^t to Q 4.
24. K to K^t.
25. QK^t takes P.
26. P to QK^t 4.
27. QK^t to Q 6.
28. P takes B.
29. K^t takes B.
30. P to Q 5.
31. B to QK^t 3.
32. K to B.
33. K to his 2.
34. K to Q 3.
35. R to K.
36. R takes P.
37. K takes R.
38. K to his 4.
39. B to Q.
40. P takes P.

BLACK. (M. de la B.)

- Castles.
- QR to QK^t.
 - Q to KR 3.
 - KK^t to KB 4.
 - KK^t to his 6, check.
 - Q takes R, check.
 - P takes P, check.
 - Q takes Q.
 - P to KR 3.
 - P to QK^t 4.
 - P to KB 4.
 - P to KB 5, check.
 - P takes B.
 - P to KK^t 5.
 - B to K 4, check.
 - KB takes QP.
 - KB to QB 4.
 - KB to QK^t 3.
 - KB takes KK^t.
 - QR takes K^tP.
 - KR takes K^t.
 - K to B 2.
 - K to K 2.
 - QR to K 5.
 - KR to KB.
 - QR to K 4.
 - K to Q 3.
 - R takes R, check.
 - P to KR 4.
 - P to KR 5.
 - P to KR 6.
 - P takes P.

WHITE. (Mr. McD.)

BLACK. (M. de la B.)

41. B to KB 3.

P to KR 7.

42. B to KK^t 2.

R to KB 8.

Mr. McDonnell resigned.

Game V.

QUEEN'S GAMBIT.

Between M. de la Bourdonnais and Mr. McDonnell.

WHITE. (M. de la B.)

BLACK. (Mr. McD.)

1. P to Q 4.

P to Q 4.

2. P to QB 4.

P takes P.

3. P to K 3.

P to K 4.

4. KB takes P.

P takes P.

5. P takes P.

KK^t to B 3.6. QK^t to B 3.

KB to K 2.

7. KK^t to B 3.

Castles.

8. P to KR 3.

QK^t to Q 2.

9. QB to K 3.

QK^t to his 3.10. KB to QK^t 3.

P to QB 3.

11. Castles.

KK^t to Q 4.

12. Q to K 2.

P to KB 4.

13. KK^t to K 5.

P to KB 5.

14. QB to Q 2.

P to KK^t 4.

15. QR to K.

K to K^t 2.16. QK^t takes K^t.K^t takes K^t.17. KK^t takes QBP.QK^t takes K^t.18. B takes K^t.

Q takes B.

19. Q takes B, check.

R to KB 2.

20. Q to QK^t 4.

QB to KB 4.

21. R to K 5.

Q to her 2.

22. P to Q 5.

P takes P.

23. Q to her 4.

K to R 3.

WHITE. (M. de la B.)

24. P to KR 4.
25. KR to K.
26. QR takes K^t P.
27. Q to K 5.
28. R to KR 5, $\frac{1}{2}$ check.
29. Q mates.

BLACK. (Mr. McD.)

- QB to K 3.
- QR to K.
- QR to KB.
- QB to KK^t 5.
- B takes R.

Game VI.

SICILIAN OPENING.

Between Messrs. Horwitz and Bird. Played at the great English Chess Tournament of 1851.

WHITE. (Mr. H.)

1. P to K 4.
2. P to KB 4.
3. K^t to KB 3.
4. P to K 5.
5. KB to QK^t 5, check.
6. B takes B, check.
7. P to QB 3.
8. Castles.
9. P to Q 4.
10. P to QK^t 3.
11. QB to QR 3.
12. K to R.
13. KR to K.
14. KBP takes P.
15. B to QB.
16. P to QR 4.
17. K^t to QR 3.
18. P takes P.
19. B to Q 2.

BLACK. (Mr. B.)

- P to QB 4.
- P to K 3.
- P to Q 4.
- KB to K 2.
- QB to Q 2.
- K^t takes B.
- K^t to KR 3.
- Castles.
- Q to QK^t 3.
- P to KB 3.
- QR to Q.
- KK^t to KB 4.
- KBP takes KP.
- KR to KB 2.
- QR to KB.
- P to QR 4.
- QBP takes P.
- B to QK^t 5.
- B takes K^t.

WHITE. (Mr. H.)

20. R takes B.
21. QB to K 3.
22. K^t takes K^t.
23. K^t takes KP.
24. K^t to KK^t 5.
25. K^t takes KR.
26. R to KB, check.
27. QB to Q 4.
28. B takes K^t.
29. Q takes P.
30. Q to KB 5.
31. Q takes RP, check.

BLACK. (Mr. B.)

- KK^t takes QP.
- Q to QK^t 5.
- Q takes QR.
- QR to K.
- QR takes KP.
- K takes K^t.
- K^t to KB 3.
- R to K 3.
- K^tP takes B
- P to QK^t 3.
- Q takes QK^tP.
- K to B.

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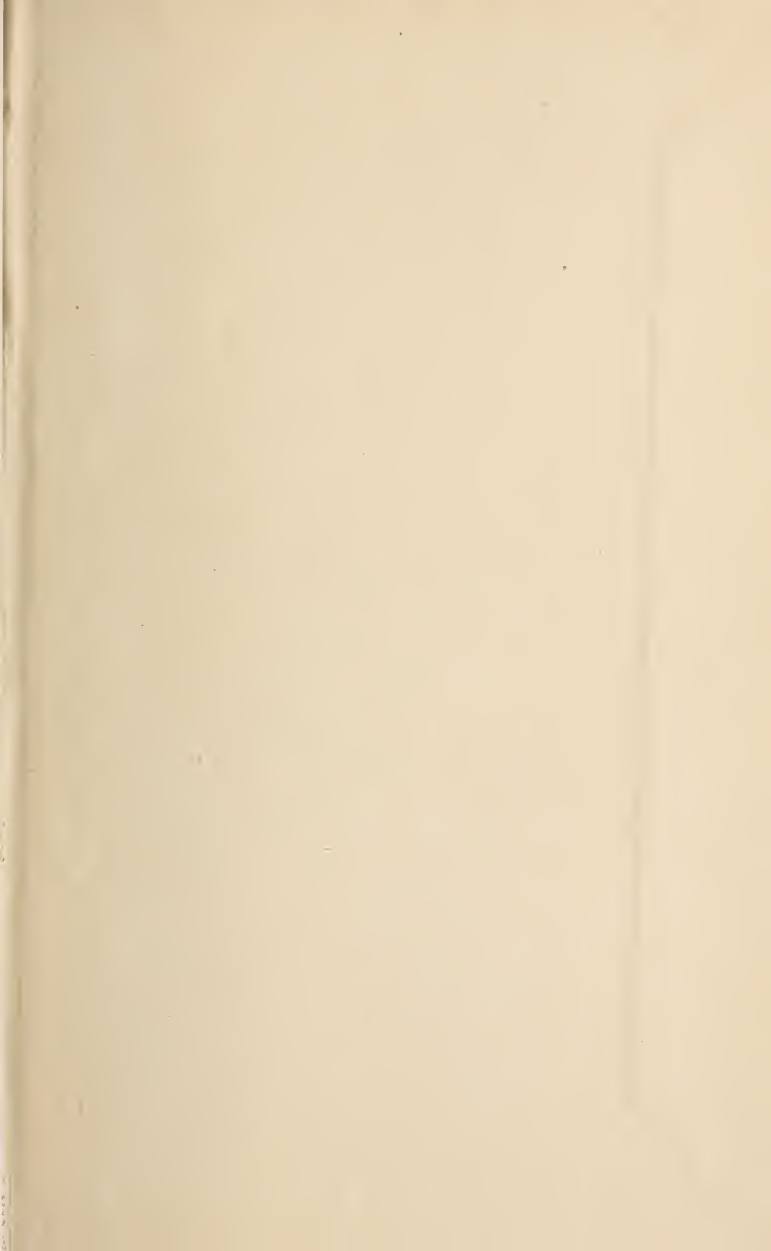
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